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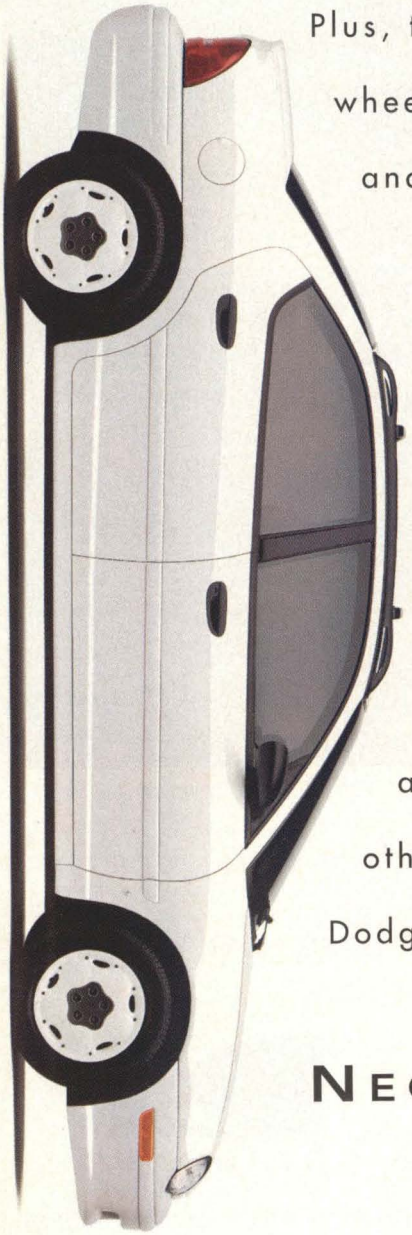

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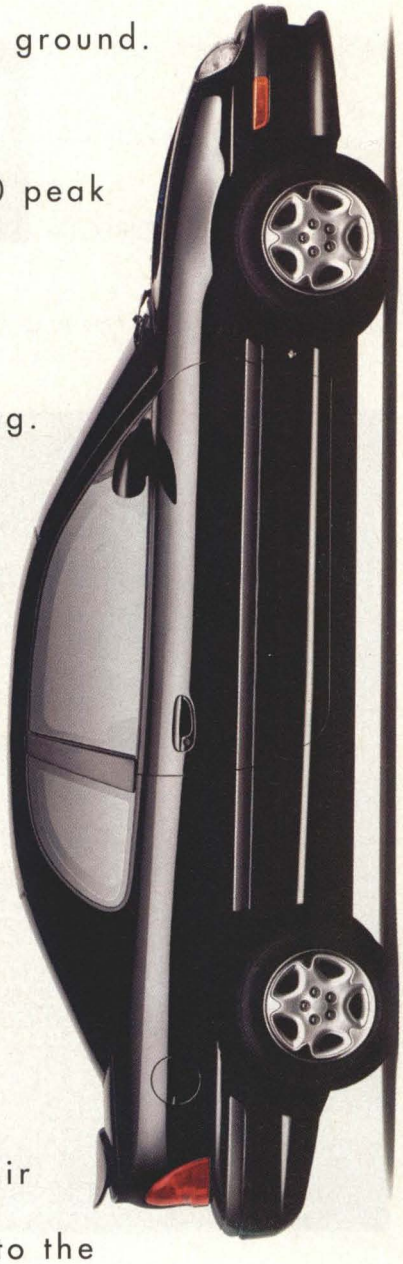

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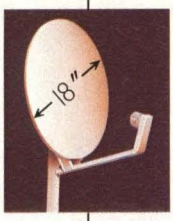

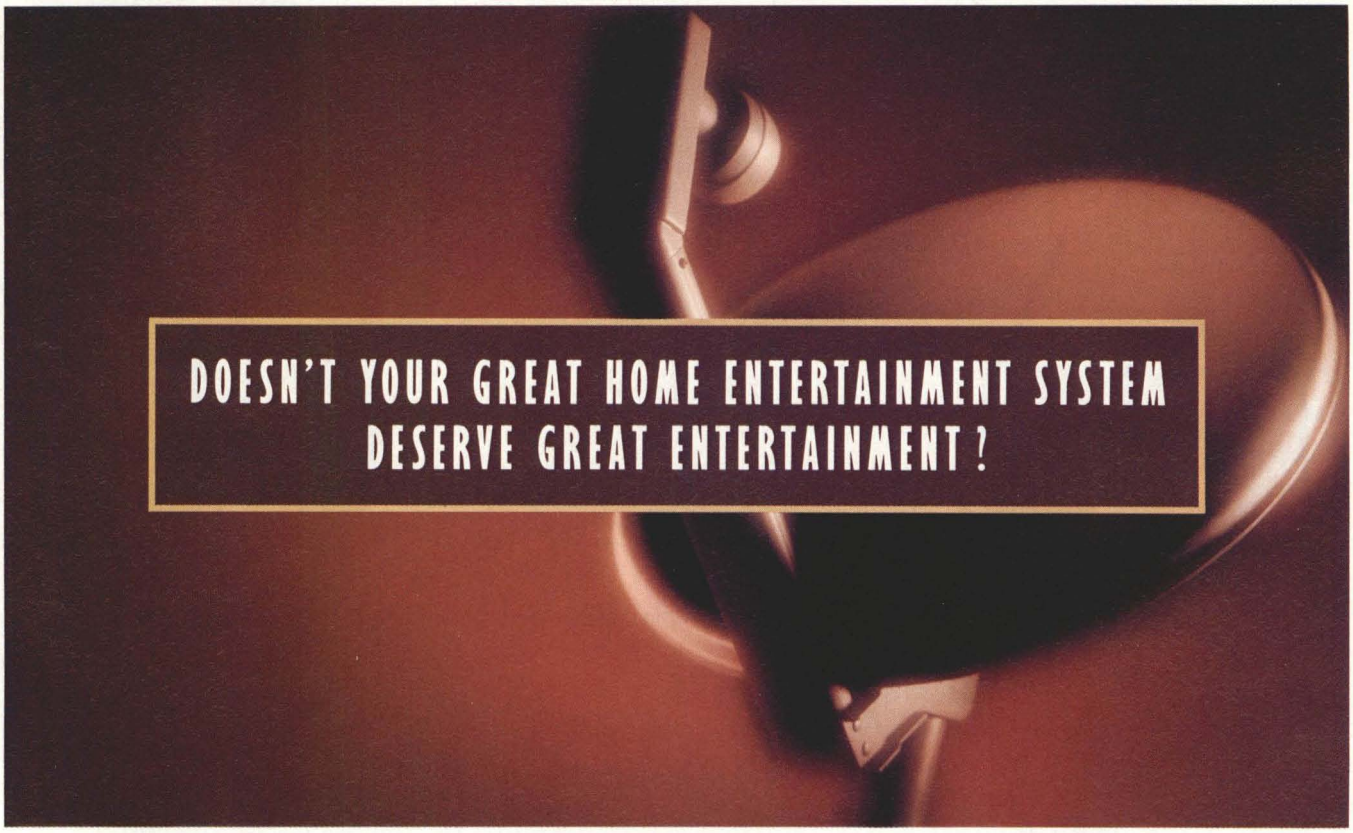

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Cover

Our Equipment Buying Guide includes the Adcom GTP-600 A/V preamp/tuner, NAD 513 CD changer, Harman Kardon AVR20 receiver, McIntosh MC7100 power amp, Definitive Technology Powerfield 1500 subwoofer, Pinnacle AC 550 speaker, Bose 501 speaker, and hundreds of other components.

Photograph by Dan Wagner

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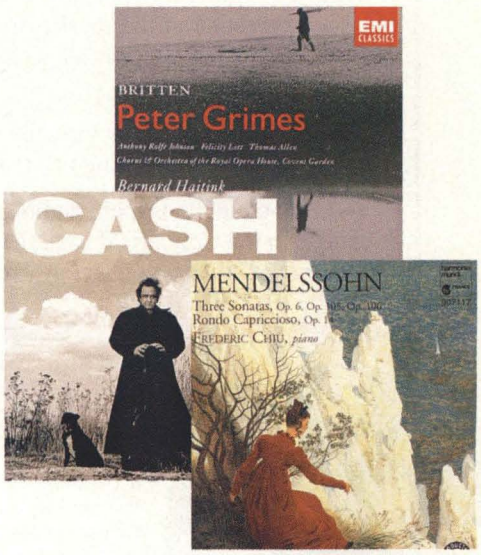

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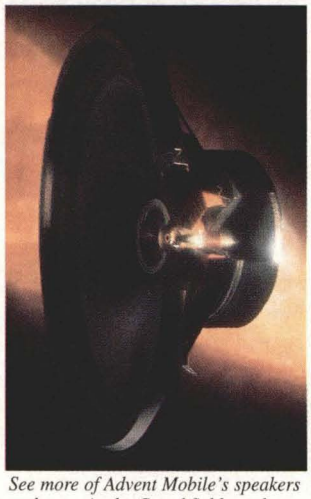

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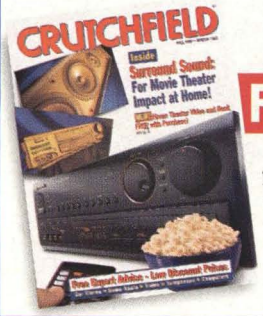

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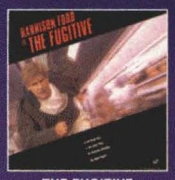

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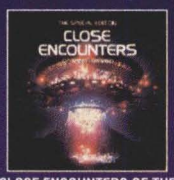

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BULLETIN

BY BOB ANKOSKO AND WILLIAM LIVINGSTONE

A/V DIGEST

Creative Labs, developer of the popular Sound Blaster line of computer sound cards, has introduced a $2,000 write-once CD/CD-ROM recorder for multimedia PC's called the Digital Edge. It can store 70 minutes of digital sound or video on a single disc. Word has it that the recording industry is irked because the recorder does not include the Serial Copy Management System (SCMS) copy-inhibit chip. . . . NEC Corp. has announced the development of a handheld recorder, dubbed Silicon Audio, that's said to be capable of recording 24 minutes of CD-quality music on a solid-state flash-memory card the size of a credit card. NEC hopes to bring the recorder to market in two years. . . . Technics has shelved its plans to offer a Video CD player as part of a minisystem. Instead, the company says it will introduce a five-disc Video CD changer this spring. Samsung has also postponed its introduction of a Video CD/laserdisc player.

GLOBAL NOTES

Edited in Paris, the *International Herald Tribune* pointed out recently that the Beatles' album "Live at the BBC," at No. 1 on the British album charts, was not getting much competition from "The Rosary" by Pope John Paul II, which was No. 53. The *IHT* went on to say that the Pope was way ahead of his famous critic Sinead O'Connor, whose "Universal Mother" was No. 80 on the British charts. . . . Sony Classical has launched a new label, St. Petersburg Classics, that will present leading artists of the former Soviet Union performing music ranging from familiar classics to church music banned during the Soviet era, folk songs, and works of contemporary composers little known in the West.

VINYL LIVES

In the first half of 1994 sales of vinyl LP's increased 80 percent over the same period in 1993, according to the Recording Industry Association of America. Last year Mobile Fidelity Sound Lab resumed its distinguished program of half-speed-mastered LP's pressed on 200 grams of high-definition vinyl. The artists include the Modern Jazz Quartet, Moody Blues, Queen, Pink Floyd, and others. Smaller companies such as Chesky Records never abandoned vinyl but have continued to produce audiophile LP's at premium prices. Now mainstream companies, like Epic Records (Sony), are releasing collectible LP versions of certain recordings in advance of CD's. Pearl Jam's "Vitalogy" is one example.

Because vinyl has always been at the center of dance music and clubs, BMG Classics has released a special promotional 12-inch vinyl dance single from the new Chopin recording on RCA Red Seal by Evgeny Kissin (age 22) "to get Generation X to listen to Chopin." A deadpan RCA statement says: "We're convinced that the mazurka is poised to become the latest dance craze, and that this hot red vinyl single of four of Chopin's favorite dance tunes will inaugurate the explosion in dance clubs across the country." We're holding our breath.

SURROUND SOUND: THE NEXT GENERATION

Enlightened Audio Designs (EAD) of Fairfield, Iowa, has introduced the first 5.1-channel digital surround-sound decoder. Dubbed TheaterMaster, the $5,950 processor includes a digital-to-analog converter and uses Dolby's AC-3 system for decoding Dolby Surround Digital soundtracks, which contain five discrete full-range channels and a dedicated subwoofer channel (hence the 5.1 moniker). EAD plans to support the rival DTS format from Digital Theater Systems (also 5.1 channels) with a $1,000 option, due out by the end of March. TheaterMaster also incorporates Pacific Microsonics' High Definition Compatible Digital (HDCD) decoder for HDCD-encoded CD's (about a dozen are currently available from San Francisco-based Reference Recordings). The HDCD process is said to enhance the depth and detail of recordings. Meanwhile, Pioneer LDCA was planning to ship the first Dolby Surround Digital laserdisc, Paramount's *Clear and Present Danger*, on January 31 with a suggested retail price of $44.98.

HOLD THE PEANUTS

Still have a bunch of foam peanuts or molded polystyrene packing forms from electronics gear you got for Christmas? The Association of Foam Packaging Recyclers (AFPR) and the Plastic Loose Fill Council have set up a referral service to help you get rid of the white stuff in an environmentally responsible way. Call 1-800-828-2214 to locate a collection site for foam peanuts and 1-800-944-8448 to find out where to send polystyrene for recycling. . . . Celestial Harmonies, of Tucson, Arizona, claims to be the first record company to institute a formal environmental policy. Besides reducing waste in CD packaging, the company aims to record only artists whose environmental positions agree with its own. We just hope Celestial's tome of a catalog is made of recycled products. It weighs 3 pounds, 7.6 ounces.

MUSIC NOTES

This winter the Weather Channel, a cable station that reaches 58 million homes, will be promoting Deutsche Grammophon's recording of Vivaldi's *Four Seasons* with the Orpheus Chamber Orchestra and Gil Shaham as violin soloist. The CD of the Orpheus/Shaham *Four Seasons* is slated for release on February 7. . . . The Recording Industry Association of America has reported that U.S. sales of the rock group Boston's self-titled debut album (released by Epic in 1976) have reached 15 million, making it the second-best-selling album of all time after Michael Jackson's "Thriller." . . . Sales of the soundtrack album for *The Bodyguard* have reached 13 million, making it the all-time best-selling soundtrack. □

ILLUSTRATION BY TERRY ALLEN

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LETTERS

CD's vs. LP's

I grew up in the days of the crank-up Victrola, and I give thanks every day for the advent of compact discs. After years of use I find them convenient, noiseless, easy to handle, easy on the eyes, wonderful. I would not go back to LP's as we know them for the world. That said, I still have to side with people who bemoan upper-mid-range harshness in CD's. It is there all right, even to my seventy-year-old ears.

RICARDO M. HERRERA
San Jose, Costa Rica

Reading Julian Hirsch's comments about the reservations some people still have regarding the sound of CD's ("Technical Talk," December 1994) reminded me of an acquaintance who still maintains that LP's are superior. When CD's first came out I also had reservations, but I don't anymore. Sure, there are some recordings that sound harsh and not entirely natural on CD, but that can be said of some LP's, too. The equalization used for LP's may be responsible for some of the smooth and mellow sounds they impart to the listener, but I prefer the crisper sound of CD's. It gives me more of the sensation of being present in the recording studio. I rarely listen to my LP's anymore, finding them too bland, but I get goose bumps all over when I hear a good recording on my CD player.

Obviously, any new format takes time to get used to. CD's have changed the way we listen to music, and in a big way. The dynamic range of CD's is greater and livelier, the highs are higher, and the sound doesn't wobble and crackle like it used to. Best of all, the music never sounded better. After listening to CD's for some ten years now, I can honestly say I'm glad to be alive during the CD revolution.

DANIEL J. STOEHR
Burlington, WI

Disc-Recording Centennial

I was truly delighted to read Michael Sherman's "The Disc Recording: A Centennial Appreciation" in the November 1994 issue. I'd thought that only *Billboard* magazine was aware that 1994 marked a century of disc records in America that began with my grandfather Emile Berliner's single-face 7-inch discs.

The story is quite accurate except for the final two paragraphs. Mr. Sherman states that, "A torrent of lawsuits followed, and by mid-1900 Seaman had defeated Berliner in the courts." That is incorrect. Emile Berliner had sued Frank Seaman for infringing on his patents. But Columbia sued my grandfather, claiming that the gramophone infringed on its patent for the Bell-Tainter floating stylus. Anxious to be cleared of infringing upon Berliner patents with his Zonophone copy, Seaman declared that the Berliner Gramophone Company was indeed infringing upon Columbia's patent. But that was merely his opinion.

Columbia lost the suit because Berliner established that the groove on his disc moved the pickup stylus, whereas on a cylinder recording the pickup is propelled by a feedscrew, but my grandfather was financially ruined anyway because Columbia had previously obtained an injunction preventing him from making his own discs and gramophones. Moreover, contrary to what Mr. Sherman said, instead of taking on Seaman and American Graphophone (Columbia) in the courts and winning, Eldridge Johnson's Victor Talking Machine Company entered into cross-licensing agreements with Columbia, ending all litigation and permitting Columbia to enter the disc business, which had been its desire all along. Seaman's Zonophone was taken over by Columbia.

Mr. Sherman underrates the Berliner disc when he concludes, "and make the disc record a format that would last nearly one hundred years." Wrong! The disc record has lasted more than a hundred years, since my grandfather invented it in 1887; 1994 was only the centenary of the disc record in America. The Berliner electrical disc is still in production 107 years after its invention. And if you examine a CD, you'll discover that it bears many similarities to Emile Berliner's oldest discs—glass master, recorded on the bottom, 5-inch diameter, center hole, banged out in unlimited quantities on a press, just as he said they should be.

OLIVER BERLINER
Beverly Hills, CA

In his interesting centennial appreciation of disc recording, Michael Sherman refers to the dog listening to "His Master's Voice" in Francis Barraud's famous painting as a "fox terrier." As the beloved, world-famous mascot of RCA, "Nipper" should be more accurately referred to as a Jack Russell terrier.

THOMAS B. LIGUORI
Wappingers Falls, NY

Regarding Michael W. Sherman's article on the centennial of the disc in November, readers who would like to explore the early days of the recording industry can do so at the Eldridge Reeves Johnson Victrola Museum in Dover, Delaware. The museum features an extensive collection of talking machines, Victrolas, early recordings, and Johnson memorabilia. Admission is free. For more information, call the Delaware Visitor's Center at (302) 739-4266.

JAMES P. WEBSTER
Dover, DE

Speaker Power Handling

Daniel Kumin's article on subwoofer/satellite speaker systems in December ("Three's Company") did not give the power-handling capabilities of any of the non-powered systems mentioned. I've also noticed that you do not mention nominal and maximum power handling in many speaker test reports. Since receiver compatibility is crucial in many instances, I'm curious about why you leave out this information. To me, power handling is a major consideration in purchasing a speaker, even as important as its frequency response and the sweetness of its sound. Please, give us the dope on the juice! DANIEL VANDEWIELE
Bark River, MI

The main reason we don't talk very much about speaker power-handling specifications is that there is no universally accepted standard for determining them, which means that the specs from one manufacturer are probably not directly comparable with those from another. And the main reason there is no standard is that it is very hard to come up with a test that yields a simple yet meaningful figure of merit: The amount of power a speaker can take depends on the level, frequency, and duration of the signal, with all those factors interacting in a complex fashion. Our speaker test reports do include pulse power-handling measurements at several frequencies, but, like all other such figures, these should be taken only as approximations of a speaker's capability.

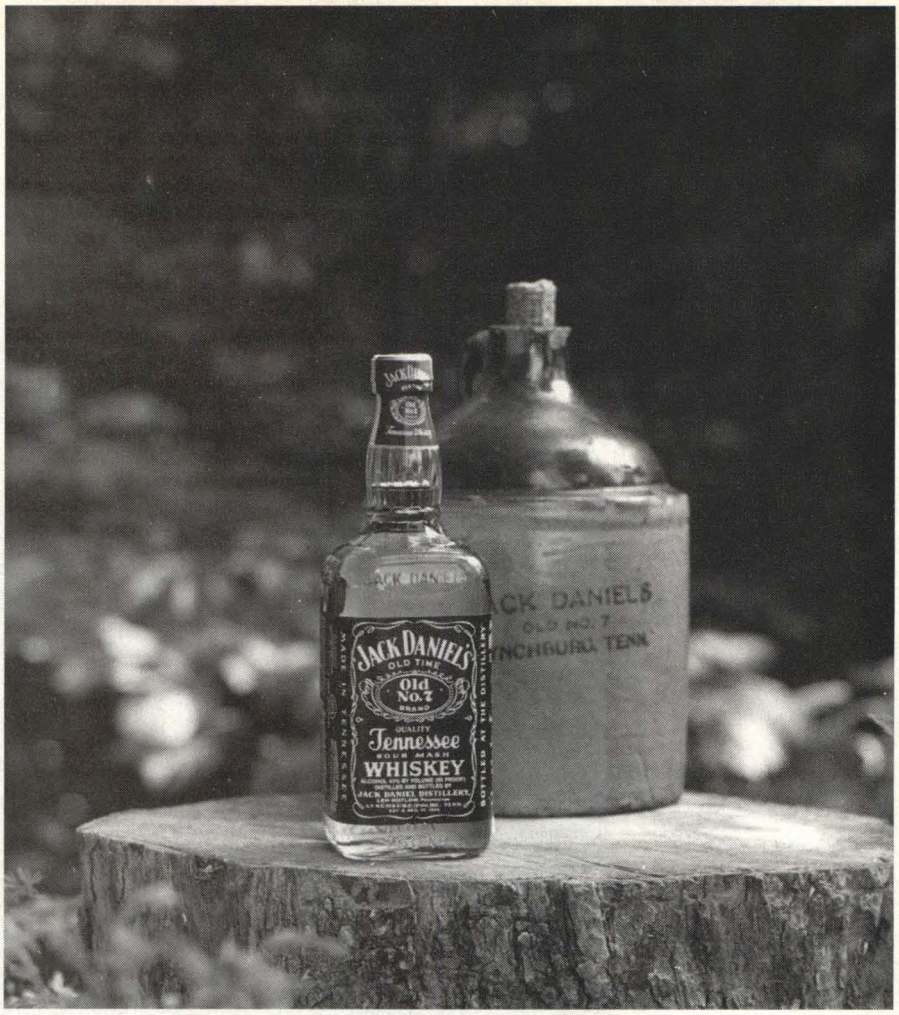
Chase Remote Controller

Since the publication of your January review of the Chase Technologies RLC-1 remote line controller, we have had a lot of calls from consumers who had a hard time reaching us. For the record, our toll-free number is 800-531-0631. BOB RAPOPORT
President, Chase Technologies
St. Petersburg, FL

Correction

In "Subwoofer Secrets" in January, the curves in the bottom graph on page 100 were misidentified. The red curve shows the response of two mono subwoofers, while the blue curve with the prominent notch is for the two subs driven 180 degrees out of phase to simulate stereo. □

We welcome your letters. Please address correspondence to Editor, Stereo Review, 1633 Broadway, New York, NY 10019. You should include your address and telephone number for verification. Letters may be edited for clarity and length.



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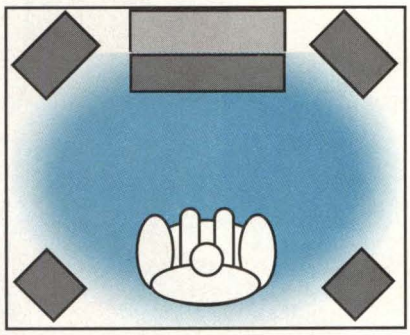

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NEW PRODUCTS

▼ PSB

Designed for placement above or below the TV screen, PSB's Stratus C5 center speaker combines two 5¼-inch woofers and a pair of ½-inch tweeters in a 19½-inch-wide cabinet finished in dark oak or high-gloss piano black (shown). The tweeters are positioned between the woofers and less than 2 inches apart vertically to preserve accuracy in the vocal range. Sensitivity is given as 92 dB and recommended power as 10 to 150 watts continuous. Price: $499. PSB, Dept. SR, 633 Granite Ct., Pickering, Ontario L1W 3K1.

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THIEL ▶

The CS.5, Thiel's smallest and least expensive speaker so far, combines a 6½-inch woofer and a 1-inch metal-dome tweeter in a 31-inch-tall ported cabinet with a sloping baffle designed to time-align the drivers' outputs. The woofer uses a short-coil/long-gap magnet system that is said to reduce distortion. Frequency response is given as 55 Hz to 20 kHz ±3 dB, sensitivity as 87 dB, and nominal impedance as 4 ohms. Standard finish is walnut veneer. Price: $1,350 a pair. Thiel, Dept. SR, 1026 Nandino Blvd., Lexington, KY 40511.

▼ COUSTIC

Coustic's AMP-268μ car amplifier is rated to deliver 50 watts into 4 ohms to each of four channels or 120 watts to two channels in bridged mode. It has a built-in crossover with an 18-dB-per-octave low-pass filter, a 6-dB-per-octave high-pass filter, and a line output to feed a second amplifier; each filter can be set at 90 or 125 Hz. Price: $449. Coustic, Dept. SR, 4260 Charter St., Vernon, CA 90058-2596.

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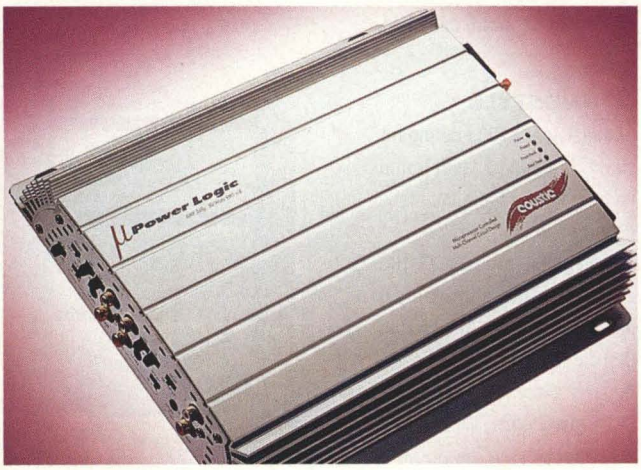

▲ McINTOSH

The McIntosh MCD7009 CD player has two 1-bit digital-to-analog (D/A) converters, a 20-bit eight-times-oversampling digital filter, and a die-cast aluminum transport with a disc-clamping mechanism that's said to virtually eliminate vibration. Features include twenty-track programming, delete programming, track and index selection, and three repeat modes. The player comes with a remote control and sports a glass front panel with illuminated labels and a status window that can display the remaining time on a disc or in a track as well as other information. Dimensions are 17½ x 5⅜ x 12 inches. Price: $2,500. McIntosh, Dept. SR, 2 Chambers St., Binghamton, NY 13903-2699.

• Circle 122 on reader service card

NEW PRODUCTS

◀ CT CONSOLIDATED

Clutter killer: The CT-Tower from CT Consolidated Technology is designed to organize remote controls and other small items like calculators, notepads, and mini flashlights. Items attach to the lightweight plastic holder with Velcro strips (supplied). Available by mail order for $19.95 (plus $4 shipping and handling) from CT Consolidated Technology, Dept. SR, Ten Thousand Southern Mill Place, Grass Valley, CA 95949; phone 1-800-282-4680.

• Circle 123 on reader service card

▲ MITSUBISHI

Mitsubishi's CS-35803 35-inch stereo TV has dual tuners for picture-in-picture display of a second channel, stereo audio inputs and outputs, and two S-video inputs. The set is equipped to receive the StarSight on-screen program-guide service, which provides (for a monthly fee) continuously updated programming information and one-touch recording on a VCR. Price: $3,199. Mitsubishi, Dept. SR, 5665 Plaza Dr., Cypress, CA 90630.

• Circle 124 on reader service card

▼ VANDERSTEEN

Vandersteen's Model 3A speaker, an update of its Model 3, combines a 1-inch metal-dome tweeter, a 4½-inch midrange driver, an 8-inch woofer, and a 10-inch active acoustic coupler in a 4-foot-tall cabinet with three subenclosures and wood-veneered top and bottom panels. The baffles are "as small as possible" to improve imaging. Frequency response is given as 26 Hz to 30 kHz ±3 dB. Price: $2,595 a pair; $2,795 with Sound Anchor rear brace. Vandersteen Audio, Dept. SR, 116 W. Fourth St., Hanford, CA 93230.

• Circle 125 on reader service card

▲ BLAUPUNKT

Blaupunkt's CDC-RF6 six-disc car CD changer boasts a compact 9⅞ x 7 x 2½-inch chassis, a wired remote control, and an RF modulator so that it can play through any car system equipped with an FM tuner. Price: $430. Blaupunkt, Dept. SR, 2800 S. 25th Ave., Broadview, IL 60153.

• Circle 126 on reader service card

SOUNDSTYLE ▶

Soundstyle's X100 equipment stand, featuring a steel frame and tinted glass shelves, is designed to hold large components. It measures 19 x 25 x 15 inches and is available in six decorator colors. Price: $450. Distributed by Audiophile Imports, Dept. SR, 2012B Main St., Cross Plains, WI 53528.

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Paul Paray conducts Dances of Death ◆ Detroit SO. (Mercury Living Presence) 05750

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Beethoven, Symphony No. 3 "Eroica"; Schubert, Symphony No. 8 ◆ MET Orchestra/Levine (DG) 05753 **C**

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Moran, The Dracula Diary ◆ Houston Opera. (Catalyst) 05782

Mahler, Kindertotenlieder ◆ Hampson, Vienna PO/Bernstein. (DG) 05785

Berlioz, Symphonie fantastique ◆ Orchestre de Paris/Bychkov. (Philips) 05797

Rachmaninov, Symphony No. 2 in E Minor ◆ St. Petersburg/Jansons. (EMI Classics) 05799

Brahms, Sonatas for Violoncello & Piano ◆ Starker, Buchbinder. (RCA Victor Red Seal) 05802

Marilyn Horne: The Men in My Life ◆ With Hadley, Ramey, Hampson & Malas. (RCA) 05804 **C**

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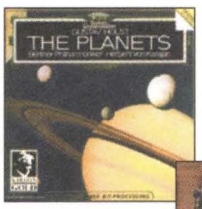

Holst, The Planets ◆ Berlin PO/Herbert von Karajan. (DG 4D "Karajan Gold") 02178

Pavarotti: My Heart's Delight ◆ As seen on PBS! (London) 02953 **C**

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Schütz, Kleine geistliche Konzerte, SWV 282-304 ◆ Tölz Boyschoir/Schmidt-Gaden. (Capriccio) 05810

Chanticleer: Mexican Baroque ◆ (Teldec) 05811

Machaut, Remede de Fortune ◆ Ensemble PAN. (New Albion) 05812

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NEW PRODUCTS

▲ SIMAUDIO

SimAudio's Celeste W-4070 power amplifier is rated to deliver 70 watts per channel into 8 ohms or 280 watts in bridged mono mode. It has both RCA-type and XLR balanced inputs, and the output circuitry employs no feedback loops. Price: $1,595. SimAudio, distributed by P. Heath Marketing, Dept. SR, P.O. Box 61, Livonia, NY 14487.

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◄ SONANCE

Switches on the front panel of Sonance's D6000 in-wall speaker enable more than 200 different EQ settings to be selected. The system teams a pivoting tweeter, a midrange driver, and a dual-voice-coil 8-inch woofer in a 16 x 10-inch wide frame that comes with a cloth or metal grille. The low-frequency limit is given as 33 Hz. Price: $999 a pair. Sonance, Dept. SR, 961 Calle Negocio, San Clemente, CA 92673.

• Circle 129 on reader service card

▼ AUDIO CONTROL

Audio Control's Phase Coupled Activator Series Three is said to "restore the bass missing on most recorded material." It accepts both speaker-level and line-level inputs and has an infrasonic filter, a programmable crossover with bypass switch, and level controls for the subwoofer output and bass-processing circuit. Price: $299. Audio Control, Dept. SR, 22410 70th Avenue W., Mountlake Terrace, WA 98043-2165.

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▲ CENTER STAGE

Three speakers from a new company called Center Stage include the 12-inch-tall Model 1000 (left, $498 a pair), rated down to 65 Hz; the 18-inch-square SUB ($599), rated down to 30 Hz; and the 16-inch-tall Model 2000 ($598 a pair), rated down to 42 Hz. Finish is wood veneer in clear or stained oak, stained walnut, or black lacquer. Available factory-direct (plus shipping) from Center Stage Speakers, Dept. SR, 13868 SE 97th, Clackamas, OR 97015; phone 503-654-7310.

• Circle 130 on reader service card

▲ NEWPOINT

Newpoint's seven-outlet AV100C surge protector (left, $50) and six-outlet AV100 model ($40) are designed to protect audio and video components from electrical surges and spikes. The AV100C is also said to shield cable-TV lines from noise and interference. Newpoint backs the surge protectors with a lifetime warranty and $10,000 in lightning insurance. Newpoint, Div. of Proxima Corp., Dept. SR, 6370 Nancy Ridge Dr., San Diego, CA 92121-3212.

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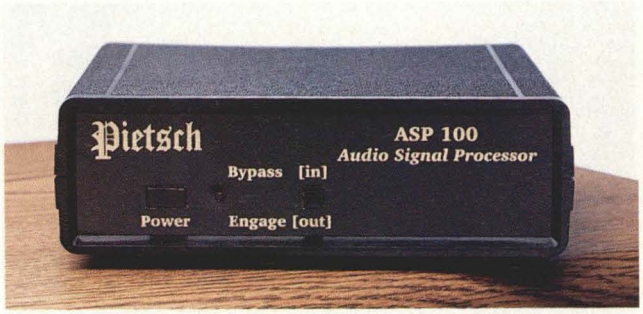
NEW PRODUCTS



▲ PIETSCH

The ASP 100 audio signal processor from Pietsch uses 60-, 120-, and 180-Hz notch filters to reduce hum. Its harmonic enhancer circuit is said to increase the punch, clarity, and dynamic range of music without adding noise or changing timbre. Price: $230. Pietsch Electronics, Dept. SR, 643 E. Baltimore St., Suite B, Greencastle, PA 17225.

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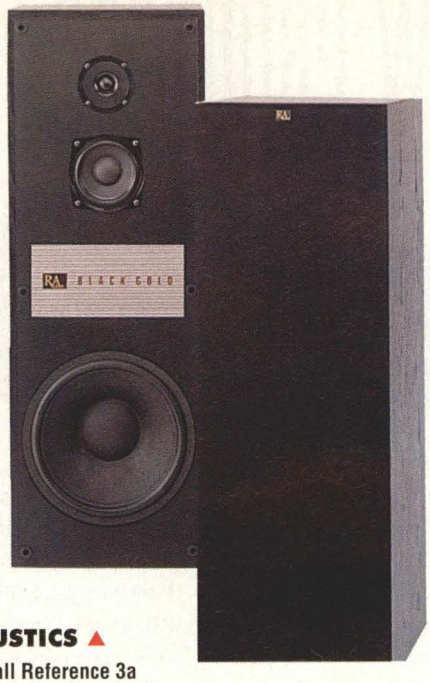

RDL ACOUSTICS ▲

The 38-inch-tall Reference 3a speaker, part of RDL's new RA Labs Black Gold Series, uses a 12-inch woofer to produce bass down to 33 Hz (–3 dB). Power handling is given as 200 watts. Finish is black vinyl. Available factory-direct for $542 a pair (includes shipping in U.S.) from RDL Acoustics, Dept. SR, 26 Pearl St., #15, Bellingham, MA 02019; phone 1-800-227-0390.

• Circle 134 on reader service card

▲ DATAWAVE

Datawave's WS-900ST wireless speaker system includes two battery-powered 9 x 9 x 4-inch speakers, an AC/battery-powered 900-MHz transmitter with a line-level RCA-jack input, and a remote with bass, treble, and volume controls. Operating range is given as 150 feet. Available factory-direct for $270 (plus $7.50 shipping) from Datawave, Dept. SR, P.O. Box 3097, Cary, NC 27519; phone, 1-800-903-0044.

• Circle 136 on reader service card

RAX ▶

The AC-powered illuminated CD carousel from Rax turns on steel ball bearings and holds forty CD's. Available by mail in red or blue for $29.95 (plus shipping) from Rax Creative Holders, Dept. SR, 4410 W. Union Hills Dr., Suite 7-130, Glendale, AZ 85308; phone 1-800-729-1119.

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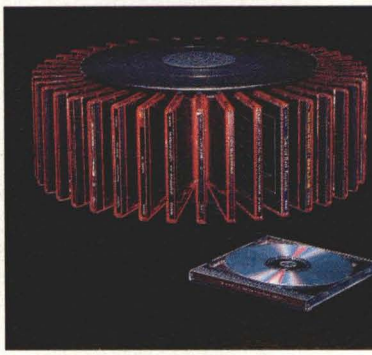

◀ OPTIMUS

Radio Shack's 10½-inch-tall Optimus Pro LX5 speaker, designed by Linaeum, features a 5-inch woofer and a patented dipole tweeter that is said to provide 360-degree dispersion above 5 kHz. The ported, die-cast-aluminum cabinet has a removable metal grille on top and a fabric front grille. Rated bandwidth is 70 Hz to 25 kHz. Price: $150. Radio Shack, Dept. SR, 1500 One Tandy Center, Fort Worth, TX 76102.

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N E W

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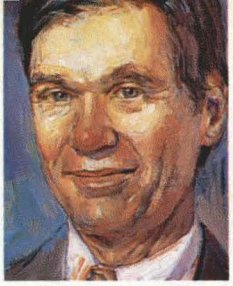

AUDIO Q&A

BY IAN G. MASTERS

Dust to Dust

Q *I am concerned about the effects of dust. I realize that dust can damage a CD player, but what about a receiver? I've noticed a buildup of dust on mine and was wondering if that could cause any damage over time. If so, what can I do to prevent it?*

MATT STEELE
Manhattan, KS

A Dust is more of a problem with components that have moving parts—like a CD player, as you mentioned. But even receivers, which have few moving parts, can eventually act up if they become begrimed. Rotary controls, in particular, become noisy if their contacts are disrupted by dirt; when that happens, a shot of contact cleaner in the control's housing usually cures the problem. But if that means removing the component's cover, you're better off taking the unit to a service facility.

Attention should also be paid to the input and output jacks. Dirt can disturb the connections here, so be sure to check the jacks and plugs every so often. Unplugging and replugging them is usually enough to scrape off any dust or oxidization, but contact cleaner can be useful here too.

Classic Hi-Fi

Q *A friend who was moving recently passed on to me some old stereo equipment that dates back to about 1974 and may have been the best that money could buy back then. It consists of a Teac four-channel open-reel tape deck, a Panasonic SL-1100 direct-drive turntable, a Marantz 4270 stereo receiver, and a pair of AR3a speakers. Does this system have any future, or should I leave it boxed up in the basement? Do people collect old stereo systems?*

WILLIAM H. HAINES
Perkasie, PA

A I don't know whether or not it has any future, but it certainly has an interesting past! It represents what would have been an excellent (but hardly exotic) system twenty years ago. The receiver was produced when Marantz was owned by Superscope of California and thus is of the period after the company's glory days under Saul Marantz. Still, the receivers made at that time were competently designed, and yours is actually a four-channel model, although it can be configured for stereo as well. As a curiosity, it includes a Dolby FM decoder.

The turntable was one of the first direct-drive models, and one of the first to be marketed under the Technics name ("Technics by Panasonic" at that time). With a decent phono cartridge, it should work just fine today. The tape recorder was one of the few four-channel models sold; if it's functioning properly, it's great for multitrack audio production. And the AR3a speaker was one of the genuine classics of audio, although a bit dated-sounding by today's standards.

Personally, I'd hang onto all of it. If that's not an option, I'm sure you could move it fairly quickly via the classified ads in your local paper or one of the hi-fi magazines.

Setup Laserdiscs

Q *Thanks for informing us about Dolby Laboratories' "Consumer Guide to Home Theatre" [October 1994]. I ordered one, and now I would like also to order a couple of fine-tuning laserdiscs I have read about in* STEREO REVIEW: *Reference Recordings' "A Video Standard" and Lucasfilm's "Wow." Where and how?*

TYRONE THOMPSON
Baltimore, MD

A The Reference Recordings disc is available at video stores and carries a list price of $69.98. If you can't find it, you can order it on your credit card by calling 1-800-336-8866, 24 hours a day. Video guru Joe Kane and the folks at Reference Recordings have a second disc called "Video Essentials" in the works; it's due out in the spring, so you might want to wait and get both.

The Lucasfilm disc, a spectacular montage of flashy bits from the company's films along with lots of technical material, is available only to those who buy Home THX processors, who get it free. The limitation has to do with the rights to the film clips, which the studios and others involved have granted for promotional purposes only.

For those who missed the earlier item, the Dolby videotape can be ordered for $22.45 by calling 1-800-241-4115.

DCC Questions

Q *I would like to buy a Digital Compact Cassette recorder, but I have some questions. If I record a CD onto a DCC digitally, is the resulting tape a perfect copy of the disc, as it would be with a DAT recording, or does the format use data-reduction techniques like the MiniDisc? If so, is there a reduction in sound quality?* EYAL PECKER
Haifa, Israel

A The DCC format does use data-reduction techniques that are similar in principle (although different in specifics) to those used in the MiniDisc system, so a DCC copy of a CD is not, technically speaking, an exact copy. Audio critics disagree as to

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IL- **United Audio Centers**: Chicago & Suburbs• **Camera Corner**: Bloomington• **Cars & Stereos**: Rockford• **Jon's Home Center**: Quincy• **Sound Forum**: Crystal Lake• **Select Sound**: Naperville• **Sundown A/V**: Springfield.
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W.VA- **Sound Post**: Princeton.
WI- **Audio Emporium**: Milwaukee• **Absolute Sound & Vision**: Sheboygan• **Sound World**: Wausau.
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AUDIO Q&A

whether the signal manipulation results in audible degradation, but if it does, it's on a very small order indeed (we have not detected any degradation, even in careful A-B comparisons).

How Many Subwoofers?

Q *I mostly use my system for music, but I do enjoy thundering bass from movies pretty often too. I'm thinking of upgrading my speakers and am wondering if I would be better off with conventional speakers or a pair of high-quality satellites and a powered subwoofer. I am concerned about the sonic effects of reproducing stereo bass in mono, as with a subwoofer. Would two low-frequency units produce more accurate sound? Is bass below 100 Hz really nondirectional?*

AGIM PEROLLI
New York, NY

A I think 80 Hz is probably more like it, though you can do pretty well up to 100 Hz or so if the crossover is steep enough. Lots of sub/sat systems cross over at 150 Hz (or higher), which can result in some localization of sound at the subwoofer. That may be what gives rise to the sometimes exaggerated notion of stereo bass. But very low frequencies are usually *recorded* in mono, anyway.

That's not to say that dual subwoofers are necessarily a bad idea. Using two can increase maximum output, and in some cases perhaps help smooth out response problems. But you shouldn't ordinarily *need* two subwoofers. Indeed, your best bet is usually a single subwoofer crossed over low and placed in a corner.

Tuner Specs Demystified

Q *The next addition to my stereo system may be a separate FM tuner. To me, the most important things to consider are sound quality and price, but I'm not sure what sort of correspondence there is between the former and the equipment's specifications. Signal-to-noise ratio and distortion are fairly obvious, but what about things like capture ratio, selectivity, and channel separation? Are they all equally important? And what sorts of values should I be looking for?*

STEVE RENZE
St. Louis, MO

A In general, specifications are a guide to how well a component is designed and built, but particular specs have different relevance to different users. For instance, good capture ratio (under 2 dB) is really important only if you live in an area subject to multipath interference, where hills or buildings cause reflections of radio signals that arrive at slightly varying intervals after the originals, or if you want to listen to a station subject to co-channel interference from another station at exactly the same frequency. Since the latter can't really happen with local signals, it only applies if you listen to distant stations. Ditto for adjacent-channel selectivity, since adjacent channels are never assigned in one area. Alternate-channel selectivity may have more relevance, as you might well encounter fairly strong signals only two channels apart on the dial, but good selectivity between alternate channels is fairly easy to achieve and virtually all tuners are acceptable in this regard.

Channel separation may be a touchstone of good design, but psychoacoustic tests have shown that only 20 dB of separation is required for adequate stereo imaging. Frequency response should be flat, of course, but since FM broadcasts have an upper limit of 15 kHz, there's little point in a tuner doing better than that.

Cartridge Mismatch?

Q *My brother-in-law gave me an old Shure V15 Type IV phono cartridge that was never used and is still in its original box. But I can't use it because its output is too low for my receiver's phono input, which is rated at 2.5 millivolts, 47 kilohms. Is there a preamp that would boost the cartridge's output the required amount?*

JOHN A. PANASIK III
Ridgewood, NY

A There are certainly preamps available to boost low-level cartridge outputs, but you don't need one. Shure's V15 series moving-magnet cartridges are designed to work with exactly the sort of input you have. If the cartridge is not working, I suspect a wiring fault, possibly in your tonearm's headshell, where short circuits are a risk. If that's not it, then your receiver's input circuits might be faulty. Either way, a trip to the repair shop might be in order.

Closet Speakers

Q *I am turning the family room in our new house into a home theater. The far wall has two closets, one on either side, and they seem to be perfect places for recessing the speakers. Would I sacrifice sound quality by using flush-mount speakers? Might the closets contain too much air to move?*

STEVEN A. WILSON
Newark, CA

A Carefully done with good speakers designed for in-wall mounting (regular speakers aren't optimized for flush-mounting, and those with rear-firing ports *must* be placed out in the open), what you propose is ideal: It's the classic "infinite baffle" that ordinary speaker cabinets can only simulate. The amount of air behind a speaker is basically irrelevant (unless it's too little). As long as you make sure that the closet is acoustically sealed off from the listening room, it should work admirably. If you decide to recess equipment shelves into the closet space, just make sure there are no air leaks around the enclosure.

As for flush-mount or in-wall speakers, like any other speakers, some sound good and some don't. They do have the advantage of avoiding near-field reflections as long as they're placed away from the side walls. While that advantage may improve sound quality, it alone does not guarantee "good" sound.

Subwoofer Remote

Q *I'm very happy with my powered subwoofer's performance except for one thing. Depending on the program material, I often have to get up from my listening position to adjust its level. Is there anything I can buy that will let me make such adjustments without getting up?*

MARIO SOLANO
Brooklyn, NY

A This can be a major annoyance, especially since the controls on powered subwoofers are often located in inconvenient places. If the connection to the subwoofer is line-level, you could insert something like the Chase Technologies RLC-1 remote line controller (reviewed in the January issue) to give you remote control of the output to the sub. Although I assume you're not interested in replacing what you have now, a few subwoofers are equipped with remote controls. Similarly, some up-market Dolby Pro Logic-based surround-sound processors provide an independent subwoofer level control that can be operated from the remote.

You can also rig your own level control, as long as you don't mind running a cable from the subwoofer to your listening position. If you are driving the subwoofer from a line-level output, all you need is a length of shielded cable and a simple volume control, which you can pick up for a few bucks at an electronic parts shop or Radio Shack. Normally, long line-level cable runs should be avoided since internal capacitance may roll off the highs, but this won't be a problem with a subwoofer that's reproducing only very low frequencies. If you are using a speaker-level signal as the source, you can place an inexpensive speaker volume control between the main amplifier's output and the subwoofer's input.

If you have a question about audio, send it to Q&A, Stereo Review, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.

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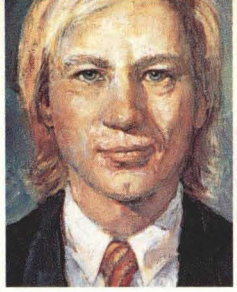

SIGNALS

BY KEN C. POHLMANN

The Prisoner's Dilemma

Through a series of clever manipulations, enticements, and sheer cunning, I have brought you to this secret place. No one knows you are here. Friends, family, police—they have no clue as to your whereabouts. You are entirely cut off from the world. The handcuffs on your wrists and ankles, the padlocks on the door, the smell of earth that suggests we are deep underground—there is no hope for escape, no chance of rescue. I must also inform you that your life is entirely in my hands.

But you can breathe a little easier. This experiment isn't about life and death. No, it deals with something far more interesting. It is a kind of test, a test to learn a little about what makes you tick. I am going to let you live. I am going to release you from this captivity, but only after you pay a terrible price. And you must choose which price you will pay. It's a simple decision. Using means that will cause you absolutely no discomfort I will either make you blind or make you deaf. Again, you choose. It's entirely up to you.

I can see that your reaction is one of shock and disbelief. You did not expect such a predicament when you stepped out of bed this morning. But as you can see from this table of gleaming surgical instruments, this is more than a conceptual inquiry. Really, now—my curiosity is unbearable. Which shall it be? Blind or deaf? Your eyes dart frantically about the room, as if anxious to take in every detail before being robbed of your vision. That is your decision then? No? The room is absolutely quiet. I await your verdict. Speak freely. People always said I was a good listener.

Surely your decision is easy. Think of the world of wonderful sight. Imagine the colors that will burst forth when I spring you from this damp place. Imagine the azure sky, the intense green of the new growing grass. Imagine the sight of your loved ones when they first see your face again. Imagine the fulfillment of your most ardent wish—imagine the sight of me being led into court, bound and brought before you, my accuser. Surely it is your hearing that must be sacrificed. The world is a place of vision, color, and motion. Surely with your eyes intact you could live a life that was active and full. True, your world of color and sight would be quiet. But imagine the benefit—no more noisy radios, irksome car alarms, loud airplanes, chattering neighbors, dripping faucets. Imagine how soundly you could sleep, without sound.

Your world would be quiet. Very, very quiet. When your child called your name, you would not hear. To pick up a telephone and talk with a friend—impossible. The newest motion picture—a colorful jumble of silent void. That symphony you enjoy so much—just a memory. Music is something you will never know again. Think of Beethoven. He is known for the tremendous suffering his affliction caused him, but he was not even completely deaf. To be profoundly deaf . . . hmmm, I can see that the gravity of the decision is sinking in.

Moreover, I can see that you're suddenly doubting your original instinct. Can it be possible that tones and sounds are more important to you than sight and color? So you choose to be blind, cut off forever in darkness? To live life as if it were broadcast from a radio? Not able to read your favorite magazine? You must be joking with me.

Now I can see that you are plainly confused. And my patience wears thin. How can I simplify things? Consider this: We are in this room together chatting amicably. Let me turn off the lights for a moment. You see, the darkness is quite intense. A little unsettling! But you can still hear my voice, the rustling of my clothing as I move about. Your hearing suddenly grows quite keen. You had no idea what power your ears have! Now—the lights go back on—but I have lowered this invisible glass shield over you. You see my mouth move, but no sound reaches your ears. You look at my lips under my heavy mustache, and follow my gestures, but it is all plainly unintelligible. Remember the time you traveled overseas and you could not understand a single word? Remember how it felt to be incommunicado? Your isolation will be a thousand times worse after I take away your hearing.

Well, this has been enlightening, but now the time has come. I must take up one instrument, or another, and perform surgery. Exactly who is more isolated from his fellows—the blind man, or the deaf man? Which sense is paramount? Which shall it be? Your eyes, or your ears? What? I didn't quite catch that. You need just a little more time? Time for what? More agonizing? How is it possible that you've lived your entire life and never considered the value of your two most important senses? Are you really that unaware of life's miracles?

I am not so tentative. Let me choose this instrument and perform . . . wait, what is that noise? A thrashing, digging sound! Your rescuers have come too soon! They are pounding at my stout door, and it collapses with a loud bang, splinters flying. Their shouts—commanding me to step away, their radios crackling, screaming out my rights. I am defeated, my experiment ruined. Already I can see you on the nightly news, describing in sordid detail my madness, recalling your courage.

Who is more isolated from his fellows—the blind man, or the deaf man? Which sense is paramount?

At last, the police are through with their inquiries, the doctors release you from the hospital. You are free. You offer a silent prayer of thanks for your senses of hearing and seeing, vowing never again to take them for granted. Then you dash away. Standing politely outside in the corridor is a woman from an organ-donor program; you motion her aside as you rush past. You drive home, undress and shower, and finally lay your head down on the pillow. Ah, what a day!

You reach over to your nightstand and switch off the lamp. Your bedroom is clasped in blackness. There is only the gentle sound of the wind outside, moving a branch that quietly scratches against your windowpane. Here we are again, alone together. So which shall it be? I'm listening. □

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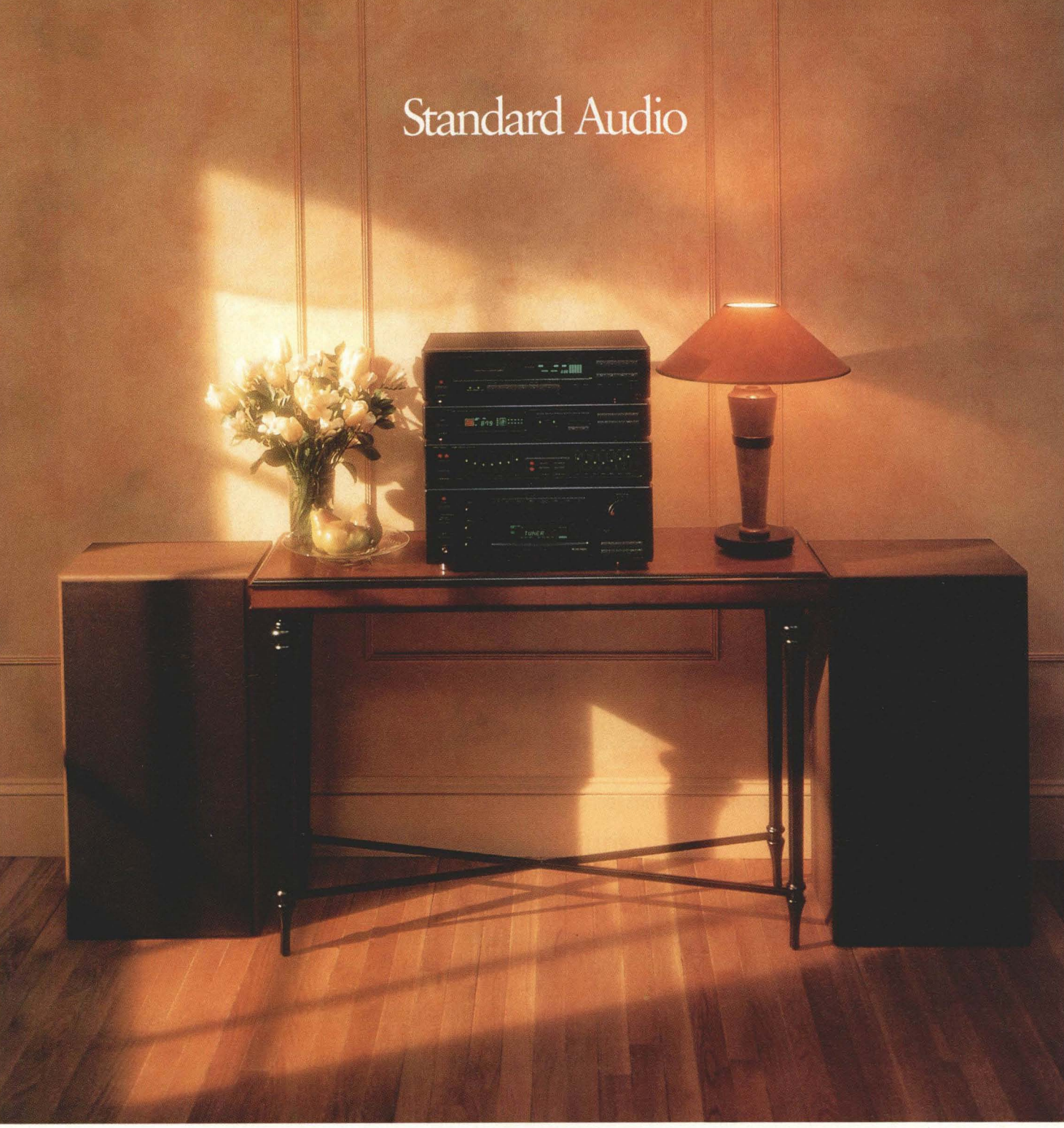
Standard Audio



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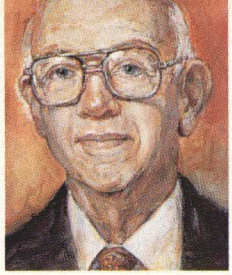


TECHNICAL TALK

BY JULIAN HIRSCH

A Trip Down Memory Lane

On October 27, 1994, I attended a memorable birthday party in New York's Grand Central Station, of all places! The occasion was the fortieth anniversary of the founding of Acoustic Research by Edgar Villchur and Henry Kloss, and for me it also marked the fortieth anniversary of my own start as a reviewer of audio products. The celebration was sponsored by International Jensen, which now owns AR as well as a number of other distinguished brands in the loudspeaker industry, and was attended by (I would estimate) well over two hundred people, including members of the press, serious audiophiles, and industry notables.

The choice of location for the party was singularly apt. For many years a feature of Grand Central was the AR Music Room, on the station's West Balcony. Untold thousands of commuters enjoyed the opportunity to listen to good music, reproduced by some of the finest audio components of the time, and free of sales pressure or "hype." The West Balcony is now a waiting room and bar, but the party was at the opposite end of the terminal, on the East Balcony, providing a wonderful view of the main concourse of the world's best known rail terminal.

I have never forgotten my first impression of AR's room at the 1954 New York Audio Fair, in the New Yorker Hotel. In those days, speakers were either small and anemic-sounding or large, expensive, and too often tubby or boomy. The AR "exhibit," as I remember it, consisted of one playing speaker (that was years before stereo) and perhaps a few others on display to prove that it was not a "one-shot" development. Ed and Henry were in attendance, and the listening experience was like nothing I had ever heard before. It was my first exposure to clean, powerful 30-Hz audio, one of the rarest of acoustic commodities in those times, especially from a small box that could be lifted by one person (albeit with some effort), and not too common even today. Incidentally, its $185 price was not inconsiderable in those days.

The event coincided with the launching of *The Audio League Report* by me and several colleagues. We were engineers in the R&D laboratory of a conglomerate who happened to be audiophiles as well. With access to our employer's facilities outside of working hours, we had been testing our own audio components for some time and were about to embark on the publication of a newsletter. The 1954 Audio Fair was our maiden voyage into the uncharted reefs of audio journalism, and our report on what we had heard there (which appeared in Volume 1, Number 2, November 1954) probably played some small part in getting the message of the fledgling Acoustic Research out to audio enthusiasts of the day.

I soon came to know and respect the competence and integrity of the AR founders, and these qualities are still evident today. After Ed Villchur sold his interest in AR, he devoted himself to hearing-aid research and has made substantial contributions in that field. Another early member of the AR team, Roy Allison, who unfortunately could not be present on this occasion, also contributed substantially to the loudspeaker art (the dome tweeter, which he developed at AR, was a recognized advance in high-frequency performance) and to our understanding of the effects of room boundaries on bass performance. Henry Kloss, who had some prior experience with speaker manufacture before joining Villchur, later went on to found KLH, Advent, and Kloss Video and is currently a principal of Cambridge SoundWorks. The ownership of AR has changed several times over the years, and currently, as part of International Jensen, it is developing a line of speakers intended to provide the essential character of the most popular original AR designs with the benefits of today's improved technology.

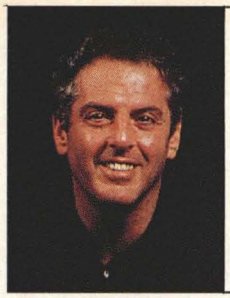
The party itself was a heavy dose of nostalgia for me. In addition to the familiar members of the audio press, there were numerous audiophile readers of STEREO REVIEW who expressed their appreciation of our efforts to maintain a degree of rationality in product reviews. There were also some fellow journalists whom I see infrequently (such as Ed Canby, whose columns in *Audio* magazine predate any of my efforts by several years and which I always enjoy reading).

Also present were some classic AR products, including an AR-1—not quite as old as my own, which was made in 1955, but in much better cosmetic condition—and a mint-condition AR turntable. Even tastier was a delicious chocolate cake molded in the form of a turntable and a pair of speakers (each, fortunately, about the size of an AR-7 rather than the AR-1 or AR-3).

It was good, too, to see David Hafler, now retired from the company that bears his name. Dave, though never a part of the AR team, played a significant role in the company's early days. In these times of super-power amplifiers, it may be hard to appreciate that in 1954 there were few affordable amplifiers capable of delivering more than 10 or 20 watts to a speaker. The AR-1, though not particularly power-hungry by today's standards, nevertheless needed a bit more than that for effective performance. Hafler's Dynaco amplifiers, available in inexpensive kit form as well as wired, were able to drive the AR-1 easily, besides being affordable, and soon became the de facto standard for driving AR speakers at shows (and for some time, I believe, at the Grand Central AR listening room).

There are few brand names in the hi-fi world that have survived forty years or more with reasonable product continuity (McIntosh comes to mind as one of the others). We are not likely to see many birthday parties like this one, and I consider myself fortunate to have been able to attend it. □

The AR-1, at the 1954 New York Audio Fair, was my first exposure to clean, powerful 30-Hz audio—a rarity in those days and not too common even today.



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Kathleen Battle & Wynton Marsalis—Baroque Duet (Sony Class.) **439•372**

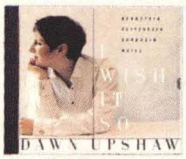
Mozart: *Piano Conc. 26, "Coronation";* more. Murray Perahia (CBS Mast.) **328•740**

Julian Bream—Bach Guitar Recital (EMI Classics) **101•105**

Handel: *Water Music.* Mackerras. St. Luke's Orch. (Telarc) **462•523**

Haydn: *Piano Sonatas 32,47,53 & 59.* E. Ax (Sony Class.) **102•970**

Maria Callas—La Divina 2 (EMI Classics) **102•087**



Dawn Upshaw—I Wish It So. Music of Weill, Bernstein, Sondheim, Blitzstein. (Elektra/Nonesuch) **484•170**

Luciano Pavarotti—My Heart's Delight (London) **477•729**

Mozart: *Great Mass In C.* Te Kanawa, Lloyd etc. Marriner cond. (Philips) **103•010**

Tavener: *Akathist Of Thanksgiving.* Neary, BBC Sym. & Singers (Sony Classical) **102•988**

Beethoven: Sym. Nos. 2 & 8. Sawallisch, Royal Concertgebouw Orch. (EMI Classics) **101•956**

My Favorite Love Songs. Various artists. Pavarotti's "Opera Made Easy" (London) **102•061**

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Secrets Of The Old—complete songs of Samuel Barber. Hampson, Studer, Browning; Emerson String Quar. (DG) **488•411/398•412**

Ives: *Symphony No. 3; Unanswered Question;* etc. Orpheus Chamber Orch. (DG) **488•395**

Chanticleer—Mexican Baroque (Teldec) **487•017**

Isaac Stern, Violin; Yefim Bronfman, Piano—Mozart Sonatas For Piano And Violin (Sony Classical) **486•035**

"Amadeus"—Orig. Sndtrk. Marriner cond. (Fantasy) **478•909/398•909**

Cheryl Studer—Strauss: *Four Last Songs;* Wagner; *Wesendonck-Lieder;* more (DG) **103•002**

Beethoven: *Piano Sonatas 12,13,14 (Moonlight) & 19.* Alfred Brendel (Philips) **102•996**

Beethoven: *Octet Op. 103;* more rarely-heard works for winds. Neidich & Mozzafiato (Vivarte) **485•615**

Grand & Glorious—Great Operatic Choruses. Shaw, cond. (Telarc) **483•313**

Mozart: *Oboe Concerto; Bassoon Concerto;* more. Koopman cond. (Erato) **469•635**

Julia Pantelyat, Dmitris Manelis,—Ukrainian Cello Works Of Lisogub, others (Dorian) **103•549**

Dmitri Hvorostovsky—Songs Of Love And Desire; Bellini, Rossini, etc. (Philips) **103•044**

Rimsky-Korsakov: *Scheherazade;* **Stravinsky:** *Scherzo Fantastique.* Chailly cond. (London) **489•112**

Mozart: *Serenade In B-Flat For 13 Wind Instruments.* Mackerras cond. (Telarc) **102•178**

Ruth Ann Swenson—Positively Golden (EMI Classics) **102•111**

Kiri Te Kanawa—"The Sorceress" (Philips) **101•949**

Rachmaninov: *Sym. No. 2; The Rock.* Pletnev cond. (DG) **486•548**

Anonymous 4—Love's Illusion (Harmonia Mundi) **102•152**

Brahms: *Symphony No. 4; Haydn Variations.* Haitink, Boston Sym. (Philips) **100•883**

Beethoven: *Sym. #3 "Eroica";* **Schubert:** *Sym. #8 "Unfinished".* Levine, The MET Orch. (DG) **101•113**

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TEST REPORTS

Technics RS-DC8 DCC Deck

KEN C. POHLMANN • HAMMER LABORATORIES

The RS-DC8 is Technics' second-generation home DCC deck, providing all the features of earlier decks, a few new ones, and, most significantly, an improved transport. In the analog world, an improved transport can mean better sound, but in the digital world it mainly translates to speedier tape shuttling. The question is, how fast is fast enough?

The RS-DC8's dark gray front panel is quite handsome, with a central door that hinges forward to accept digital or analog cassettes (the former for recording or playback, the latter for playback only). Three LED's on the door indicate a sampling frequency of 32, 44.1, or 48 kHz. A display window on the door lights to show a yellow DCC logo, but blanks during analog playback. The door automatically closes when a cassette is inserted.

The left side of the panel holds a power switch, remote sensor, timer switch, and headphone jack. Three large knobs control headphone level, analog-input recording balance, and analog-input recording level. A push-button selects Dolby B, C, or off in analog playback. Like all DCC decks, the RS-DC8 is autoreverse, so there is a reverse-mode button for selecting single-play or repeated tape playback. Another button selects the Digital 1, Digital 2, or Analog recording input. And there is a button for selecting automatic or manual marking of track-start points.

A text-mode selection button cycles through the text placed on prerecorded DCC tapes, running sequentially through album title, artist, and title of the current track. The mode (such as ALBUM TITLE) is flashed in the LCD window on the right side of the front panel, followed momentarily by the encoded information. When the Digital Compact Cassette format was first introduced, its designers said that only prerecorded DCC tapes would carry text information—user-recorded tapes would not. The idea was to increase the perceived value of prerecorded tapes, and it pleased record companies, but not consumers. In light of the fact that both prerecorded and user-recorded MiniDiscs can hold text, the DCC designers have recently changed their mind. Thus, the RS-DC8 can be used to encode as many as four text messages per track on user-recorded tapes, with up to forty characters per message. When playing a user-recorded tape, the text-mode button cycles through four displays labeled TEXT1, TEXT2, TEXT3, and TEXT4, each followed by the corresponding encoded message for the track. Either way, a text-scroll button can be used to scroll messages longer than twelve characters across the display.

The right side of the front panel holds all of the basic tape transport controls, including play, pause, stop, record, tape-direction, fast-forward,

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"First Rate In Every Respect."

-Stereo Review
Nov. 1994

"Ensemble III Sounded Very Good Indeed...First Rate In Every Respect... It Manages To Sound Like A Lot More Speaker Than Its Unassuming Appearance And Very Attractive Price Would Suggest."

Stereo Review magazine has confirmed what thousands of our customers have known for some time – that a high performance, wide-range speaker system doesn't have to cost a fortune. Our new Ensemble III subwoofer/satellite speaker system has a natural, lifelike "big" sound you normally find only in very large, very expensive speakers. All in a very compact, easy-to-live-with package. All for only $329, factory-direct.

Our Most Affordable Ensemble System.

Ensemble III is the most affordable member of our Ensemble family of subwoofer/satellite speaker systems, which *Audio* magazine said may be "the best value in the world." Like all our speakers, it was designed by Audio Hall of Fame member Henry Kloss (founder of AR, KLH & Advent).

Ensemble III sounds *very* much like our other Ensemble systems, with nearly identical tonal balance and stereo imaging qualities. Compared to our New Ensemble II subwoofer/satellite system, Ensemble III gives up a little in the way of power handling, low bass range, and efficiency. But unlike the "cube" satellite speakers you'd expect to find in similarly priced systems, Ensemble III's satellites are true two-way speakers. Each houses a 3 1/2" woofer and a 3/4" tweeter and a built-in crossover. Ensemble III's 6 1/2" woofer uses two separate voice coils (one for each channel) in a cabinet using a special flared port for smooth air flow.

With most recordings, Ensemble III will sound virtually identical to the New Ensemble II. It simply won't play as loudly, which makes it a *terrific* speaker system for smaller rooms.

Overcome The Fear Of Paying Too Little.

Ensemble III is affordable because we sell factory-direct, eliminating expensive middlemen. It doesn't mean we cut corners when we designed it. Its subwoofer cabinet is made of the same low-resonance MDF found in our New Ensemble and New Ensemble II systems. The satellites are housed in high-grade ABS plastic, laminated to a stiff, acoustically dampening inner shell. There are built-in crossovers in both satellites and the subwoofer, so you can connect all three units directly to your receiver, or "daisy chain" the receiver to the subwoofer, then to the satellites.

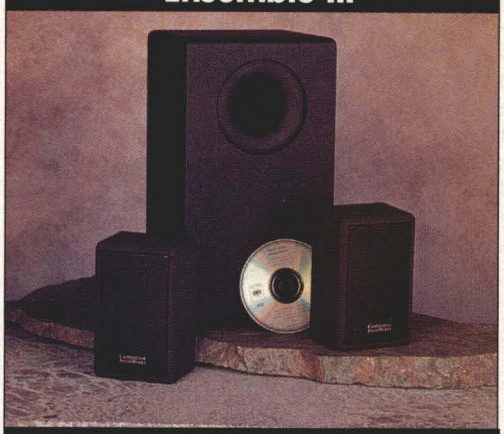
Like all our speakers, Ensemble III is backed by our 7-year parts & labor warranty – and comes with connecting wire, a wire cutter/stripper, an informative user's manual, our "Hook-Up Guide" and our "Guide To Surround Sound".

30-Day Risk Free Audition.

With our 30-day risk-free home audition, you can listen to Ensemble III the right way - in your home, with your music, with no sales person hovering nearby. If you aren't entirely happy, return it within 30 days for a full refund. We even reimburse your original UPS ground shipping charges in the continental U.S.

You just can't lose.

Ensemble III



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rewind, and track-skip/TPS (Tape Program Sensor) buttons. When a DCC tape is playing, the track-skip function enables you to jump forward or back to the start of a track, as identified by a track-start marker. When playing analog tapes, you can jump to another track, as identified by the blank intervals separating tracks. In either case, tracks are skipped according to the number of times you hit the skip button, up to a total of ninety-nine. In practice, the feature may malfunction on DCC tapes if markers are written too close together or on analog tapes if the blank interval between tracks is less than 3 seconds long, if low-level music is misdetected as a blank, if the buttons are pressed within 10 seconds after the beginning of the current track or before the beginning of the following track, or if the tape contains fade-ins and fade-outs.

An open/close button is nestled near the door. A counter-mode button cycles the display through total elapsed time, elapsed time in the track, total remaining time, total playing time (prerecorded tapes only), and tape counter; when playing an analog cassette, only the tape counter is available. A counter-reset button sets the tape counter display to zero. When the end-search button is pressed, the deck scans a DCC tape looking for the marker that designates the end of a recorded area—the end of a tape side, for example. This feature is useful when you want to add new recorded material onto the end of an existing recording. With an analog tape, the end-search function looks for a 10- to 30-second blank section and assumes that it has found the end of the recording. An automatic recording-mute button is used to place a 4-second unrecorded segment in the tape; when you hit it, the deck runs for 4 seconds and then enters record-pause mode, but you can get more than 4 seconds by holding the button down.

The deck's display provides various information through alphanumerics and icons. For example, tape side, direction, input mode, reverse mode, Dolby mode, and other status indicators are illuminated as required. A time display shows hours, minutes, and seconds, and an adjacent display shows track time. And, as already noted, these display fields also show scrolled text information stored on DCC tapes. In addition, diagnostic messages such as NO TAPE and COPY PRHBT are flashed when necessary. The bottom of the display is occupied with two horizontal bar-graph meters that show peak playback and recording levels.

On the back panel, three Toslink optical connectors provide two digital inputs and one digital output, and there are two pairs of phono jacks for analog input and output. A detachable AC cord plugs into a receptacle.

As with all consumer digital recorders, the RS-DC8 contains an SCMS (Serial Copy Management System) circuit. It allows the deck to digitally copy from a digital source, but the resulting copy cannot then be copied digitally. In other words, you can digitally connect a CD player to the DCC deck and make a tape copy of the disc, but the SCMS circuit places a copy-inhibit flag in the tape's subcode so that it cannot be copied digitally. Analog copying can be done freely without limit.

The tape transport is mounted on a vibration-damping base and incorporates a single twenty-track thin-film head for all recording and playback operations. As with any audio tape head, cotton swabs should be used periodically (the manufacturer recommends every 10 hours of use) to keep it clean, but demagnetizers should *never* be used on a DCC head.

The supplied remote control sports no fewer than forty-five buttons, including a keypad that is used both for direct track access and for text entry. It also duplicates most of the front-panel controls, including those for the transport. One nifty trick we've not seen before is track selection by title: With a prerecorded DCC tape, you can enter the title-text mode, hit either of the skip buttons to sequence through the tape's track-title list, then hit the play button. The deck locates the designated track and starts playback. This feature doesn't work on user-recorded tapes, however.

Like other DCC decks, the RS-DC8 generates five different editing mark-

MEASUREMENTS

Record/playback measurements were made through the analog inputs, playback measurements at the analog outputs. Measurements listed are for the worse of the two channels.

TRANSPORT

Fast-wind time (C-90/DCC-90) ... 70 seconds
Speed error
analog ... –0.29%
digital ... below measurable limits
Wow-and-flutter (IEC peak-weighted)
analog ... 0.13%
digital ... below measurable limits
Line input for indicated 0 dB ... 360 mV
Line output for indicated 0 dB ... 2.1 volts

DIGITAL PLAYBACK

Frequency response ... 16 Hz to 20 kHz +0, –0.11 dB
Channel separation
1 kHz ... 92.2 dB
10 kHz ... 88.7 dB
Signal-to-noise ratio (A-wtd.) ... 95.7 dB
Distortion (THD+N at 1 kHz) ... 0.0069%
Linearity error (at –90 dB) ... +1.3 dB

DIGITAL RECORD/PLAYBACK

Frequency response ... 16 Hz to 20 kHz +0, –0.12 dB
Channel separation
1 kHz ... 82.0 dB
10 kHz ... 81.7 dB
Signal-to-noise ratio (A-wtd.) ... 88.8 dB
Distortion (THD+N at 1 kHz) ... 0.0074 %
Linearity error (at –90 dB) ... –1.1 dB

ANALOG PLAYBACK

Frequency response ... 32 Hz to 18 kHz +3.8, –1.5 dB
Channel separation
1 kHz ... 55.2 dB
10 kHz ... 43.6 dB
Signal-to-noise ratio (A-wtd.)
no noise reduction ... 56.8 dB
Dolby B ... 64.1 dB
Dolby C ... 71.8 dB
Distortion (THD+N at 1 kHz) ... 2.8%

How Do You Improve On "...The Best Value In The World"?

Cambridge SoundWorks Introduces *New Ensemble*, *New Ensemble II* – and a new member of the family, *Ensemble III*.

Audio magazine once said our *Ensemble*® speaker system may be "the best value in the world." Since then, numerous critics have applauded our *Ensemble* and *Ensemble II* systems. Designed by Henry Kloss (founder of AR, KLH and Advent), they became best sellers by offering quality construction and accurate, wide-range music reproduction — at factory-direct prices.

We're pleased to introduce new versions of our *Ensemble* and *Ensemble II* systems, as well as our new, ultra-compact *Ensemble III*.

The *New Ensemble*

New Ensemble is an improved version of our original dual-subwoofer/satellite speaker system. *New Ensemble* maintains the dual subwoofer design, which allows for maximum room placement flexibility. Placement of bass and high-frequency speakers in a room (and how those speakers interact with the room) has more influence on the sound quality of a music system than just about anything. *New Ensemble's* ultra-slim (4 1/2") subwoofers give you more placement flexibility than any system we know of.

So What's New?

New Ensemble maintains the tonal balance, frequency range and quality of construction of the original. There are two basic differences.

1. *New Ensemble* uses a new 8" woofer with a very long "throw" for linear cone excursion and more accurate bass. An integral heat sink provides improved power handling.

2. *New Ensemble's* satellite speakers use the same speaker drivers and crossover as the original, but with new midrange and high frequency balance controls.

The midrange control lets you choose the same output in the key 800-1600 Hz octave as in the original, or you can emphasize that octave by 2 dB. *Ensemble* satellites have relatively less output in this range to avoid the "boxy" sound typical of many speakers. This results in an "open" sound on large-scale symphonic works. For small-scaled music, the higher output position proves a "warmer" sound.

A high frequency control has three positions: A) The same balance as original *Ensemble*. B) A 2 dB high frequency increase. C) A 2 dB high frequency decrease. The switch can subtly increase the system's "airiness" (Increase) or it can reduce any tendency towards "edginess" (Decrease).

In terms of "real life" performance, we believe our *New Ensemble* system competes head-on with speakers selling for hundreds more. Available with black-laminate subwoofers for **$629**, or with vinyl-clad subwoofers for **$549**.

The *New Ensemble II*

New Ensemble II is an improved version of our best-selling speaker system. It's more affordable than *New Ensemble* because it uses one cabinet to house both subwoofer speakers. *New Ensemble II* maintains the tonal balance, frequency range, power handling and construction quality of the original *Ensemble II*. But its satellite speakers use the same tonal balance controls as *New Ensemble's*.

New Ensemble II also uses a new flared subwoofer port. The subwoofer cabinet encloses two 6 1/2" long throw woofers mounted in a sealed "acoustic suspension" chamber. They project into a second chamber fitted with the flared port, which provides smoother air flow, eliminating extraneous noise on strong bass notes.

Stereo Review said the original *Ensemble II* "performs so far beyond its price and size it can be compared only with much larger speakers at substantially higher prices." *New Ensemble II* carries on this tradition, outperforming other speakers in its category, including well-known models for about twice the price. Factory-direct price, **$439**.

The *Ensemble III*

Now you can bring the clear, balanced wide-range sound of *Ensemble* speakers to a small, crowded room. Our new *Ensemble III's* satellite speakers are only 4 1/2" x 6 1/2" x 3" and its subwoofer is 8" x 8" x 15".

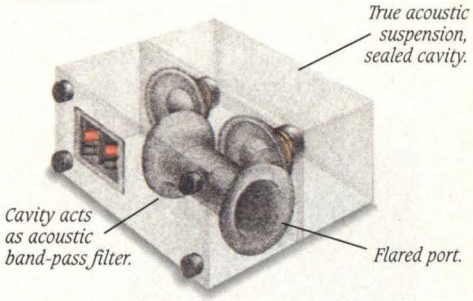
Compared to *New Ensemble II*, *Ensemble III* gives up a little in power handling, low bass range, and efficiency. Unlike the "cube" satellite speakers you'll find in most similarly priced systems, *Ensemble III's* satellites are two-way speakers. *Ensemble III's* 6 1/2" woofer uses two voice coils in a cabinet with a flared port for smooth air flow.

With most recordings *Ensemble III* will sound virtually identical to *New Ensemble II*. It simply won't play as loud. Its construction quality is normally found only in much more expensive speakers.

Factory-direct price, including connecting wire, cutter/stripper and Hook-Up Guide, is only **$329**.

30 Day Home Audition.

All Cambridge SoundWorks speakers are backed by a 30-Day Total Satisfaction Guarantee. So you can audition your speaker the *right* way — in your home, with no salesman hovering nearby. If within 30 days you're not happy, return your system for a full refund.



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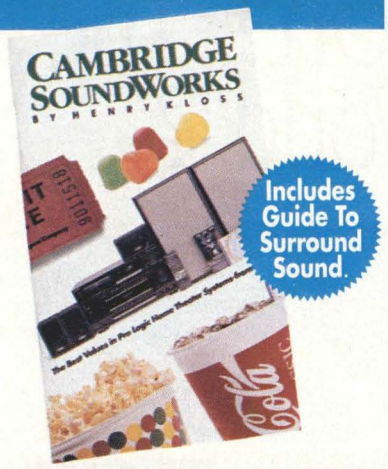

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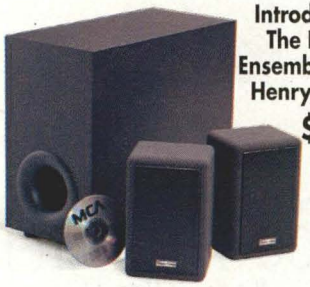

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ers. These markers are written to user-recorded DCC tapes to facilitate tape control. Based on a rather complicated logic, some markers are written when the automatic writing feature is engaged and some are not. In addition, some markers can be manually written during recording, but all markers can be manually written after recording. You cannot add markers to a prerecorded DCC tape, however. The Start marker identifies the beginning of a track so that tracks can be located with the Skip buttons. The Skip marker is used to identify the beginning of unwanted material that you want to skip after a recording is finished. The End marker marks the end of a recording. The Reverse marker instructs the player to reverse direction and begin playing the other tape side. The Next marker tells the player to fast-forward to the end of a side, then reverse direction and begin playing from the beginning of the other side. All markers are controlled from the remote via dedicated buttons. You can also use the remote to erase markers and renumber tracks.

The RS-DC8 performed well on the test bench and provided an interesting comparison with earlier DCC decks. Its tape transport was significantly faster than those used in first-generation models. The fast-wind time for a C-90 was 70 seconds, compared with 140 seconds on the earlier RS-DC10 (reviewed in February 1993). Speed error and flutter in analog mode have also been reduced, and both measurements represent very good performance. Electronic performance was slightly below that of the RS-DC10 we tested (mainly a matter of a few decibels in the signal-to-noise measurements), but not significantly; overall we would characterize it as very good to excellent on the digital side and good on the analog.

I spent a weekend toying with the RS-DC8, listening to it and trying its various features. First and foremost, I checked out a number of transport benchmarks. I loaded and rewound a prerecorded tape (REM's "Out of Time") and pressed the play button. The deck's transport automatically en-

gaged four different times, read the lead-in area, forwarded to the start of Track 1, played the countdown area, and at last started to play the music; total time to begin playing, 30 seconds.

Using the same tape (a 44-minute recording with eleven tracks), I selected Track 11 while playing Track 1. The RS-DC8 obediently fast-forwarded to the end of the tape, rewound back, located Track 11, and started playing; total time, 1 minute, 20 seconds. When I selected tracks via title search, the deck worked smarter and faster. From stop I entered the text-title mode, used the skip buttons to find the title of Track 11, and hit play; the deck changed tape sides and located the track within 20 seconds. Alternatively, I could manually change tape directions, then skip to the start of Track 11, which also took about 20 seconds.

Finally, I tested the time to find a desired track that was merely further down the same side of the tape, requesting Track 5 while playing Track 1. Shuttle time was 35 seconds.

The RS-DC8's double-speed transport does improve access time relative to that of earlier DCC decks, but clearly tape is not a random-access medium, so DCC access times are never going to approach those of CD. On the other hand, the new transport is indeed quick for a cassette deck.

I also played with the text-writing feature. The process proved workable, but tedious, because the deck goes through an automatic routine in which the transport engages six times before writing and three times after writing to perform its editing chores across the

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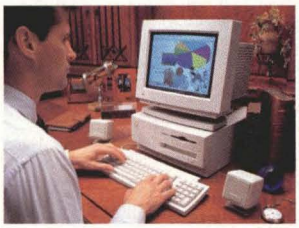

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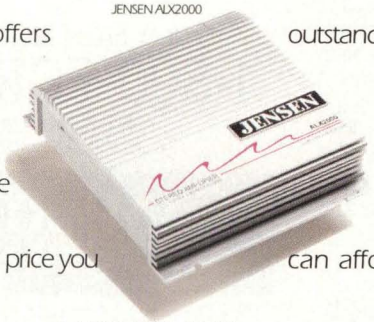

PEP BOYS

tape segment. Unlike the text data on a prerecorded DCC, which is written throughout the length of the tape in the subcodes, user-text information is written only at the start of each track, and the text for each track is treated separately. If you want the album title in the text for every track, for example, you have to enter it manually at the start of each track on the album. Also, unless you play though the beginning of the track where the text is located, the deck misses the information and you're out of luck—nothing is displayed. Still, despite its inconveniences, I am glad this feature has been made available.

Ultimately, at least for some of us, it is sound quality that matters above all else. I spent hours listening to my small collection of prerecorded DCC tapes, some I had previously recorded, and some new recordings. Throughout, I was again impressed by the sound quality of DCC's PASC data-reduction algorithm. I've talked to a few people who claim they can hear artifacts in DCC recordings, but they have never volunteered to demonstrate their acuity to me. In my opinion, the audible difference between a CD and a digital-input DCC copy of it is negligible to nonexistent. If anything, I suspect that if a linear 16-bit recording and a DCC recording were made of a live musical event, the DCC version might sound better. Some might consider that a radical statement, given that the linear recording would be, within its limits, a more literal representation, but it reflects my confidence in the integrity of the PASC psychoacoustic coding system. As for analog cassette playback, I was fully satisfied with sound quality; the RS-DC8 actually sounded better in that mode than many conventional cassette decks.

In terms of functionality, the RS-DC8 is clearly a step forward for DCC. With the faster transport, many people undoubtedly will consider the short delays in finding and playing music selections acceptable. Others, accustomed now to CD and impatient with delay, will probably still find the search lags interminable.

In short, the RS-DC8 meets its designer's goals: It is an audio recorder with the convenience of cassettes and the sound quality of CD. It thus succeeds as a worthy replacement for the compact cassette, the only question being, at this point, whether what people want is an improved cassette or something else entirely. □

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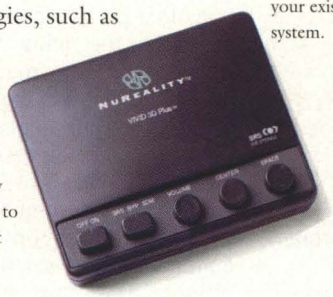

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U.S. Patent No. 4,748,669
U.S. Patent No. 4,841,572

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* Quote excerpted from a review of the SRS (●)® technology from the April 1992 issue of *Audio* Magazine. The Vivid 3D sound enhancement system won the Retail Vision "Best Product" award in May 1994, and the Innovations award from the International Consumer Electronics Show in June 1994. © 1994 NuReality. All rights reserved. SRS is a registered trademark of SRS Labs. All product names are trademarks or registered trademarks of their respective holders. SR2

TEST REPORTS

NSM Model 50 Loudspeaker System

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The NSM Model 50, despite its conventional appearance, is not just another conventional column loudspeaker. The goal of its designers was to produce a "compact acoustic suspension system with the bass response of a subwoofer, and the imaging and soundstaging of a minimonitor."

To achieve those goals, they located its single 6½-inch bass driver in a separate sealed subenclosure at the bottom of the cabinet, with heavy bracing to ensure rigidity and damped with open-cell foam and Dacron. At the top of the cabinet they placed another 6½-inch cone driver to handle the midbass and midrange frequencies. NSM does not indicate the effective crossover frequency between these drivers, or to the single 1-inch soft-dome tweeter located midway between the two cone speakers.

NSM stresses the Model 50's imaging characteristics, which are said to be due in part to its minimum-phase crossover network and careful matching of the drivers and crossover component values in each pair of speakers. The Model 50 is sold only in pairs, bearing identical numbers and distinguished by their "A" and "B" designations. The specific component values used in each pair of speakers are recorded on the production schedule, so that the speakers can readily be restored to their original matched performance in the event of damage. Although NSM states that it "breaks in" drivers and matches them before assembly, the owner's manual recommends that the speakers be "broken in" for 200 hours at low to moderate volume to insure the best possible performance.

The upper two-thirds of the front panel is covered by a removable black cloth grille. Near the bottom of the rear panel are two pairs of recessed, gold-plated binding posts, normally joined by gold-plated straps. With the straps removed, the system can be biwired or biamplified.

The Model 50's frequency response is rated as a "room response" of the pair of speakers under specific conditions that do not include the room dimensions; the rating cannot be correlated with any measurements we might be able to make. The sensitivity of each speaker is given as relatively low 85 dB sound-pressure level (SPL) on the tweeter axis at 1 meter with a 1-watt input (presumably the standard 2.83 volts). Unconventionally, the manufacturer gives three impedance ratings: minimum 4 ohms, rated 8 ohms, and "nominal" 16 ohms.

NSM recommends that the speakers be fitted with the supplied spiked feet and, if possible, biwired. Neither was practical for our measurements and listening tests. We did place them about 3 feet from the walls and 8 feet apart, however, essentially as recommended.

The Model 50's measured sensitivity was 85 dB, exactly as rated. The room response above a few hundred Hertz was very uniform and smooth, with a variation of only ±2.5 dB from 300 Hz to 20 kHz. When we measured the quasi-anechoic responses of the two cone drivers, with close microphone spacing, we found that the

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MANUFACTURER
NSM LOUDSPEAKERS, DEPT. SR, P.O. BOX 326, GARDEN CITY, NY 11530-0326

PHOTO: JOOK P. LEUNG

woofer (lower driver) output reached its maximum at 100 Hz, falling at 12 dB per octave below about 70 Hz and at 6 dB per octave from 100 Hz to 300 Hz. The upper driver (midrange) had a similar response below 100 Hz (about 3 dB lower in level than the lower one), but did not drop off as rapidly at higher frequencies and delivered several times as much power above 500 Hz as did the lower driver. Both drivers appeared to cut off above 3 kHz.

Splicing the woofer curves to the room response to create a composite response was difficult. A reasonable match existed in the range of 300 to 700 Hz, resulting in a composite curve flat within ±2.5 dB from 250 Hz to 20 kHz, rising about 6 dB from 250 to 100 Hz, and returning to its midrange level at 45 Hz. Even at 32 Hz, the output was only 6 or 7 dB below the average midrange level, and (as listening confirmed) it was perfectly audible and usable at that frequency.

Quasi-anechoic MLS frequency-response measurements at several different distances from the speaker shared a number of common characteristics. All showed a maximum output at 1.5 to 2 kHz, dropping to a minimum at about 5 kHz, and returning to the 300-Hz level (the low-frequency limit of this measurement) at several frequencies between 7 and 20 kHz. Despite these minor variations, typical of most speakers in this sort of measurement, the overall response varied a mere ±3 dB from 300 Hz to 20 kHz, confirming the room-response measurements.

The system's horizontal directivity was typical of a 1-inch dome tweeter. At 45 degrees off-axis, the output at 10 kHz fell 4 or 5 dB relative to the on-axis response, and the difference increased to 12 dB at 15 kHz and 18 dB at 20 kHz. The Model 50's group delay (an indicator of its phase linearity) was among the lowest and most uniform we have measured to date, with a peak-to-peak variation of less than 0.2 millisecond from a few hundred Hertz to 20 kHz.

The Model 50's impedance curve was rather unusual (as suggested by its unconventional manner of specification). Over most of the audio range, from 1 to 20 kHz, the impedance ranged between 20 and 28 ohms. At lower frequencies it dropped steeply, to a minimum of 5 ohms at 120 Hz, climbing to a bass resonance of 11 ohms at 65 Hz and dropping to 4.8 ohms at 29 Hz.

We measured the woofer distortion with a 5-volt input (corresponding to our 90-dB reference level for this measurement). From 60 to 220 Hz, it was between 0.55 and 1 percent, rising at lower frequencies to 7.5 percent at 40 Hz and 13 percent at 30 Hz. In the upper part of the woofer's range, the distortion rose to 1.5 percent at 400 Hz and somewhat more at higher frequencies. But it was the upper cone driver, whose output was comparable to that of the lower driver up to about 300 Hz, that dominated the system output above 400 Hz, with a roughly constant distortion level of 1 percent from 300 Hz to 1 kHz and less than 2 percent up to 2.5 kHz, where our measurement stopped.

Because of its high average impedance, the Model 50 can probably handle the full output of most amplifiers likely to be driving it. Our pulse power tests resulted in the amplifier clipping (at about 330 watts) at 1 and 10 kHz before the speaker emitted any signs of distress. Only at 100 Hz were we able to generate the rasping sound of a cone reaching its excursion limits, which also required an input of well over 300 watts (and left the speaker unscathed).

All of this suggests that the NSM Model 50 is a very good speaker, which had been apparent from our first listening. How did it sound? For one thing, it was unobtrusive, in the sense that we were never particularly aware that the sound was emanating from those black boxes, even when quite close to one of the speakers. Its stereo imaging was excellent, as demonstrated by the way it dealt with the imaging tests of the Chesky JD37 CD.

It is difficult, however, to describe the tonal characteristics of a loudspeaker in terms that convey one person's reaction to another person who has not heard it. I compared the NSM Model 50's to some other speakers of similar stature that happened to be on hand, whose sound I had admired. I could get used to either one (and like its sound very much), yet when switching between them I found myself hearing properties of each that I preferred at one moment or another, depending on the program material.

I suspect that the NSM speakers were the more "accurate" of the two (whatever that may mean), and that its spatial performance was more realistic. I like sonically unobtrusive speakers that do not call attention to themselves yet give a believable impression of a concert-hall performance. By those criteria, the NSM Model 50 is a great success. Hear it for yourself if you can. □

"You did *have somebody here while I was away, Ginger—you* never *play the stereo, and I* always *play it with the grilles* on*!"*

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TEST REPORTS

PHOTO: JOOK P. LEUNG

NAD AV-716 Audio/Video Receiver

DAVID RANADA • TECHNICAL EDITOR

It's hard to believe at this late date, but the AV-716 is NAD's first A/V receiver. It is a distinctive entry into the field, however: NAD has distilled down what is absolutely necessary in a basic A/V receiver and has delivered that essence in a high-performance product.

The home theater nucleus of the AV-716 is its Dolby Pro Logic decoder, which employs a "latest-generation" analog decoding chip said to provide unusually low-noise outputs. Unlike some other basic A/V receivers, the AV-716 has a music-enhancement mode, called Hall. Its processing consists of about nine evenly spaced, delayed, decaying artificial "reflections" that are fed only through the surround speakers. Setting the surround-channel delay (which is variable between 5 and 30 milliseconds in Hall, and between 15 and 30 milliseconds in Pro Logic mode) also sets the Hall mode's reflection-spacing interval.

Compared with some other A/V receivers tested here recently, the AV-716 also seems comparatively lightly powered, at least as rated. In two-channel stereo, it is specified to deliver 80 watts per channel continuously into 8 ohms (115 watts into 4 ohms). In surround mode, the rating drops to 55 watts per channel into the three front speakers and 20 watts each to the two surround speakers. The circuit design, however, is capable of higher outputs than these ratings suggest, as we found in our tests. Connections and switching are provided for one stereo pair of main speakers (which serve as the front left and right speakers in a surround system) as well as a stereo pair of remotely located speakers.

The AM/FM stereo tuner is of the forty-preset, multi-tuning-mode variety, with the presets groupable into six "banks" (does anybody ever really *need* more than a dozen presets?). NAD claims unusually good performance in terms of selectivity, distortion, and noise. Connections for external sources are provided for a moving-magnet phono cartridge, a CD player, two audio tape decks (Tape 1 and 2), two VCR's (Video 2 and 3), and a playback-only audio/video source, such as a videodisc player (Video 1). The switching enables recording of one source while listening/viewing another, as well as playback of separate sources through the main and remote speakers (surround is unavailable when this multiroom mode is engaged, since it uses the surround-channel amplifiers to drive the remote speakers).

Special sonic benefits are claimed for the bass and treble tone controls, whose characteristics vary slowly throughout half of each knob's rotation in either direction. A Selective Tone button throws in low- and high-frequency boosts that are supposed to be suitable for "older recordings and soundtracks" that "often sound 'dull.'" The remote control has extra buttons for operating certain NAD tape recorders and CD players.

Compared with many other A/V receivers, the AV-716's rear-panel layout

DIMENSIONS
18 INCHES WIDE, 6¾ INCHES HIGH, 15⅜ INCHES DEEP

WEIGHT
30 POUNDS

PRICE
$749

MANUFACTURER
NAD ELECTRONICS, DEPT. SR, 1600 PROVIDENCE HIGHWAY, WALPOLE, MA 02081

is blessedly clear and simple. The stereo pairs of audio input connectors are in the desirable horizontal array, and the video connectors (composite-video only) are directly above their corresponding audio jacks, making it easier to change connections by feel from the front. For the main and remote stereo speakers, the connectors are multiway binding posts that accept stripped or tinned wires as well as single and dual banana plugs (but not spade lugs). The surround- and center-speaker terminals receive less deluxe treatment, being fitted with snap clips, a type of connector that I have found to be less reliable with thick speaker cables (forget banana plugs) than the often berated spring connectors. The AM and FM antenna connectors are also snap clips. There are two AC convenience outlets. A line-level subwoofer output next to the center-speaker connectors delivers a mono mix of the two input channels and so requires an external crossover system such as is normally included in powered subwoofers.

In the NAD tradition, the front panel is simple and unostentatious. The central fluorescent display shows, in big letters, the selected source or, when appropriate, the settings of the surround-mode speaker balances. Other, smaller single-purpose indicators show speaker selection, source selection, recording-source selection, remote-listening source selection, sleep-timer setting (up to 90 minutes in 10-minute increments), and the status of many other functions.

Such basic front-panel facilities are accompanied by NAD's equally traditional solid performance, which in some respects was exceptionally solid here. For instance, the overall FM performance was first-rate, better than that usually delivered even by high-end A/V receivers, with very good separation and selectivity. Stereo sensitivity was merely good, however.

As hinted earlier, the amplifier section was no slouch. On the test bench it delivered continuous output levels much higher than its ratings. Of particular note are the dynamic power levels and the performance into 4-ohm loads, all of which were excellent for a mid-price receiver. In surround operation, too, maximum power at clipping was better than rated, by 1.9 dB or so for

MEASUREMENTS

AMPLIFIER SECTION

All data for two-channel stereo operation

Output at clipping (1 kHz)
8 ohms ..... 105 watts
4 ohms ..... 162 watts

Clipping headroom (re rated output)
8 ohms ..... 1.2 dB
4 ohms ..... 1.5 dB

Dynamic power
8 ohms ..... 120 watts
4 ohms ..... 200 watts

Dynamic headroom (re rated output)
8 ohms ..... 1.8 dB
4 ohms ..... 2.4 dB

Distortion at rated power (1 kHz)
8 ohms 0.052%
4 ohms 0.07%

Sensitivity (for 1-watt output into 8 ohms)
Phono ..... 1.8 mV
CD ..... 22 mV

Noise (re 1-watt output, A-wtd.)
Phono ..... –80 dB
CD ..... –82 dB

Phono-input overload
(1-kHz-equivalent levels)
20 Hz ..... 126 mV
1 kHz ..... 130 mV
20 kHz ..... 129 mV

Phono-input impedance ..... 45,000 ohms in parallel with 80 pF

RIAA phono-equalization error ..... 20 Hz to 20 kHz, +0.7, –0 dB

Frequency response ..... 20 Hz to 20 kHz ±0.33 dB

Tone-control range
100 Hz ..... ±8 dB
10 kHz ..... ±9 dB

Selective Tone response
50 Hz ..... +10.8 dB
1 kHz ..... +2 dB
15 kHz ..... +6 dB

TUNER SECTION

All data for FM only except frequency response

Sensitivity (50-dB quieting)
mono ..... 17 dBf
stereo ..... 40 dBf

Signal-to-noise ratio (at 65 dBf)
mono ..... 80 dB
stereo ..... 72 dB

Distortion (THD+N at 65 dBf)
mono 0.27%
stereo 0.19%

Capture ratio (at 65 dBf) ..... 1.1 dB

AM rejection ..... 53 dB

Selectivity
alternate-channel ..... 60 dB
adjacent-channel ..... 2 dB

Pilot-carrier leakage
19-kHz ..... –70 dB
38-kHz ..... –75 dB

Hum (120 Hz) ..... –76 dB

Channel separation
100 Hz ..... 49.5 dB
1 kHz ..... 52 dB
10 kHz ..... 38 dB

Frequency response
FM ..... 30 Hz to 15 kHz ±0.6 dB
AM ..... 70 Hz to 2.3 kHz +1, –6 dB

DOLBY PRO LOGIC PERFORMANCE

Frequency response
left, right .... 20 Hz to 20 kHz +0.33, –0.66 dB
center ..... 20 Hz to 20 kHz +0.08, –0.52 dB
surround ..... 20 Hz to 7.2 kHz +0, –3 dB

Output at clipping (8 ohms, 1 kHz)
Front left or right ..... 112 watts
Center ..... 85 watts
Surround left, right ..... 25 watts

Noise (A-wtd.)
left, right ..... –76.6 dB
center ..... –75.3 dB
surround ..... –73.1 dB

Distortion (THD+N, 1 kHz)
left, right 0.029%
center 0.024%
surround 0.17%

Surround decoder input-overload margins (at 1 kHz)
left, right (re 2-volt input) ..... –0.37 dB
center (re 1.414-volt input) ..... +2.63 dB
surround (re 1.414-volt input ..... +0.87 dB

Channel separation (100 Hz to 7 kHz)
left output, right driven ..... >61 dB
left output, center driven ..... >30 dB
left output, surround driven ..... >40 dB
center output, left driven ..... >41 dB
center output, surround driven ..... >52 dB
surround output, left driven ..... >39 dB
surround output, center driven ..... >52 dB

ALL BIPOLARS ARE NOT CREATED EQUAL!

8 Critics' Choice Awards* and 5 Product of the Year Awards* in the past year alone, and over 40 Awards since 1990 makes Paradigm the number one choice for critical listeners!

"Stunning!"

- The Inner Ear Report on the Esprit/BP

Paradigm's spectacular bipolar speakers are an engineering and sonic marvel! With years of design expertise and our highly advanced R&D facility, Paradigm engineers and acousticians set out to build the world's finest bipolar speakers, *regardless of cost!*

The Paradigm Advantage

Bass/Midrange Drive Units:

- *Diecast chassis with built-in heatsinks*
- *(AVS™) air-flow ventilation system*
- *Ventilated Apical† formers*
- *Symmetrically-focused-field magnet geometry*

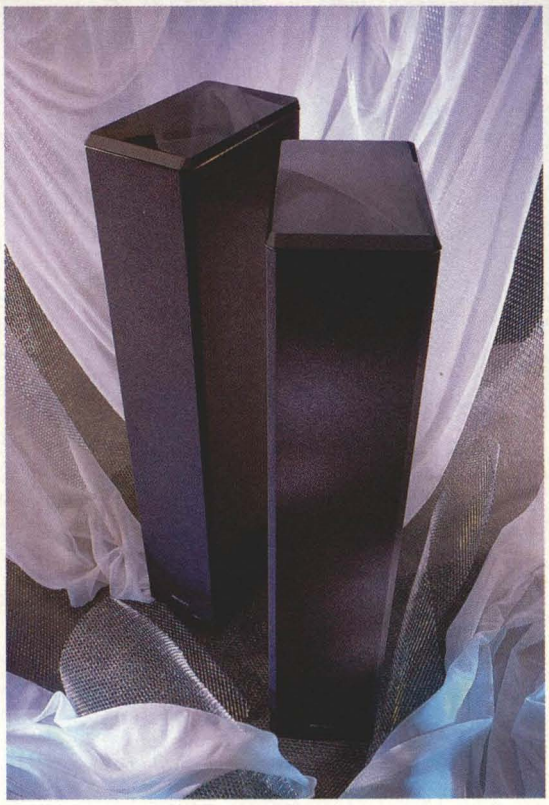
High Frequency Drive Units:

- *(PAL™) pure-aluminum convex domes*
- *Critically coupled diecast chassis*
- *Oversized damping chambers*
- *Oversized magnetic structures*

Cascade™ Enclosures:

- *Sophisticated cascade of interlocking, full perimeter horizontal and vertical braces*
- *1" thick MDF front and back baffles*
- *High velocity, low turbulence ports*

† Apical is a trademark of DuPont



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"Awesome!"

- Audio Ideas Guide on the Eclipse/BP

THE ULTIMATE IN BIPOLAR SPEAKERS START AT AN INCREDIBLE $600/EA.

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Combine any of our bipolars with our Ultra-Clear™ center channels, amazing ADP™ surrounds and astounding PS powered subwoofers for the absolute finest in home theater!

The Critics Agree...

Paradigm has achieved the highest standard of performance in bipolar design. ***So don't settle for less, listen to these sensational speakers today!***

** Sound&Vision Critics' Choice Awards*
** AudioVideo International Grand Prix Awards*

PARADIGM SETS THE STANDARD IN AFFORDABLE HIGH-END SOUND!

Paradigm 7seMk3, 11seMk3 win Critics' Choice Awards*
11seMk3 wins Product of the Year Award* 2nd year in a row!

"Outstanding"
- Home&Studio on the Mini-Mk2

"neutral... first rate soundstage"
- Audiophile Voice on the Mini-Mk2

"Superbly balanced"
- Audio Ideas Guide on the 3seMk2

"Great... very real"
- Sound&Vision on the 11seMk3

"a level of inner detail that compares to speakers costing more than 10 times the price"
- Paradigm 5seMk3, Steve Baird Sensible Sound Issue #52

"must be auditioned"
- Sound&Vision on the 7seMk3

"an excellent choice"
- Audio Ideas Guide on the 7seMk3

Affordable high-end sound!
Paradigm's "se" speakers deliver sensational sound for both music and home theater, combining astonishing clarity with exceptional soundstaging, pin-point imaging, stunning deep bass and superior dynamics.

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Bass/Midrange Drive Units:
- *High-pressure diecast chassis*
- *Polypropylene cones*
- *Apical† voice-coil formers*
- *Oversized magnetic structure*

High Frequency Drive Units:
- *TTL™ treated textile convex domes*
- *Damping chambers*
- *Oversized magnets*
- *Ferrofluid cooling*

Quiet™ Enclosures
- *Critical full perimeter locked-in braces.*
- *High velocity, low turbulence ports*

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This sensational high-end sound starts at an amazing $160/ea.

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Combine any of these speakers with our Ultra-Clear™ center channels, unique ADP™ surrounds and spectacular PS subwoofers for an astounding home theater experience!

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* *Sound&Vision Critics' Choice*
* *Audio/Video Grand Prix*

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the important center channel. Noise levels were also low throughout.

The tone controls indeed offered very slowly varying changes between their 9 o'clock and 3 o'clock positions, though when set to their extremes they offered the same range of adjustment as conventional tone circuits. The Selective Tone button boosted the lows more than the highs and also increased midrange level by a decibel.

Measured Dolby Pro Logic performance was outstanding for an analog circuit, with very good separation figures, fine frequency responses, and excellent noise and distortion figures, especially for the often contaminated surround channel. The surround channel's noise-reduction calibration was right on the Dolby standard, and its frequency response tracked the reference responses extremely well, within ±1 dB down to 30 dB below the Dolby reference level and to better than 0.5 dB from there down to –40 dB.

Operationally, the AV-716 is about as simple as a component A/V receiver can get. Except for the tuner section's preset-bank buttons, the front-panel controls are mostly self-explanatory, as are the buttons on the remote. The remote itself is nicely organized, with the buttons grouped by function into well-separated clusters. My only quibbles with the way the AV-716 operates—and they are truly minor—are that the green LED in the volume knob is too dim, the Pro Logic test signal circulates too quickly, and the surround-mode switch operates in round-robin fashion. But since there are only three choices for surround mode (off, Dolby Pro Logic, and Hall), cycling from one to another doesn't take long.

Surround decoding was accurate in image positioning and levels as well as in its dynamic behavior. The surround outputs sounded particularly clean, their low noise very welcome with those few soundtracks having a very wide dynamic range (such as Kurosawa's *Dreams*, my nominee for best-sounding movie on laserdisc).

I was less satisfied at first with the Hall mode—until I discovered that its sound could be varied widely via appropriate changes in both the delay-

time setting *and* the surround-speaker level (the manual only recommends adjusting the delay time). With enough experimentation, which took only a few seconds, I was able to find a combination of settings that provided a markedly improved sense of spaciousness over regular stereo without obscuring vocal clarity or imposing an artificial color on the sound.

I'd advise not pushing the Selective Tone button unless you absolutely feel compelled to. The high- and low-frequency boosts it introduces are truly imposing and make even the material for which they were intended come out sounding manipulated. Much more useful are the tone controls, which can provide very delicate tonal-balance changes if not turned too far.

The operation of the tone controls is indicative of the AV-716's overall character: elegance and simplicity supported by well-considered engineering and high levels of performance in areas that really matter. Those areas include the overall FM tuner performance, the cleanliness of the surround decoder, the versatility of the Hall mode, and ample power reserves for high playback levels in most home installations.

The AV-716 may cost a little more than other A/V receivers with comparable power ratings, but it will outperform most of them while very likely remaining easier to use. You'd have to spend twice as much to get significantly better than the AV-716's Dolby Pro Logic performance, and for any price you couldn't better its manual's coverage of the hows and whys of setting up and adjusting a surround system. It has taken some time for NAD to come out with its first A/V receiver, but the AV-716 is well worth the wait. □

THE BEST BUDGET AUDIOPHILE SPEAKERS IN THE WORLD!

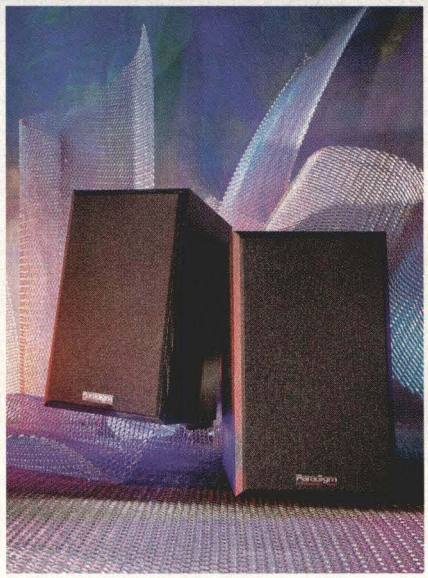
Paradigm wins best price/value for 5th year in a row!*

"A truly excellent speaker for the beginner audiophile"
- Paradigm Atom, Steve Stone Stereophile Vol.17 No.9 (Sept/94)

"Outstanding"
- Stereo Review on the Phantom

"Amazing!"
- Audio Ideas Guide on the Phantom

"The best by far"
- Sound&Vision on the Phantom



"nearly perfect... Bravo!"
- Sound&Image on the Titan

"A giant-sized value."
- Stereo Review on the Titan

"The frontrunner in this market niche"
- Australian Hi-Fi on the Titan

Paradigm sets the standard!

In the highly contested arena of budget audiophile speakers, no speaker brand is more highly regarded or has received more critical acclaim than Paradigm!

Before you buy your next set of speakers, check to see if they have these superior engineering features:

Bass/Midrange Drive Units:
- *High-pressure diecast chassis*
- *Polypropylene cones*
- *Apical† voice-coil formers*
- *Oversized magnetic structures*

High Frequency Drive Units:
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- *Oversized magnetic structures*
- *Ferrofluid cooling*

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Paradigm's budget audiophile speakers include: the incredible Atom ($85/ea), the sensational Titan ($105/ea) and the fabulous Phantom ($155/ea).

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Paradigm makes the best built and best sounding budget audiophile speakers available!

The Critics Agree: Paradigm sets *the* standard in performance and value! ***So don't spend more and get less. Listen to these incredible speakers today!***

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* *Inside Track Supplier Loyalty Test*

CIRCLE NO. 30 ON READER SERVICE CARD

TEST REPORTS

PHOTO: JOOK P. LEUNG

Spica TC-60 Loudspeaker System

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The Spica TC-60 is a simple but distinctively styled two-way loudspeaker system that replaces the company's long-lived and highly regarded TC-50. Although similarly styled, the TC-60 is said by the manufacturer to deliver more extended bass and much superior consistency of response versus drive level (a characteristic Spica calls dynamic linearity). Its front panel pitches backward to a depth of only 2⅛ inches at the top. That slope, together with the crossover design, is said to correct for delays between drivers and through the crossover so as to achieve a seamless, time-coherent output.

DIMENSIONS
11½ INCHES WIDE, 21¼ INCHES HIGH, 10½ INCHES DEEP

WEIGHT
22 POUNDS

FINISH
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PRICE
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MANUFACTURER
SPICA LOUDSPEAKERS, DIVISION OF PARASOUND PRODUCTS, INC., DEPT. SR, 950 BATTERY ST., SAN FRANCISCO, CA 94111

The TC-60 has a 6½-inch polypropylene-cone woofer operating in a vented enclosure. The port opening is on the back panel. The tweeter, a 1-inch soft-dome radiator, is above the woofer. Both drivers are offset about an inch to one side of the front panel's midline. The TC-60 is sold in mirror-image pairs, and, while Spica prefers the offset toward the midpoint between the two speakers, the manual suggests that the user experiment with the opposite arrangement as well (this presumably can affect the system's imaging characteristics).

The front panel is covered over most of its surface with a thick (⅝-inch) absorbent fiber pad that minimizes diffraction at the driver rims and the edges of the cabinet. The cutout over the tweeter area is specially shaped, apparently to control the tweeter's directional pattern.

Although the TC-60 speakers can be placed on a shelf, Spica recommends that they be installed on rigid stands, well away from the walls, and offers the Gravity stand, which was specifically designed for these speakers. Constructed of black wrinkle-finish steel, the stand is surprisingly heavy (28 pounds), with a flat base (there's a choice of adjustable round feet or spikes) and a smaller flat plate on which the speaker is placed.

The TC-60 specifications include a response (at the –3-dB points) of 48 Hz to 20 kHz, a nominal 6-ohm impedance (minimum 5.6 ohms at 10 kHz), and a sensitivity of 87 dB sound-pressure level (SPL) at 1 meter with a 1-watt input. The speakers are rated to handle 60 watts of continuous program, 120 watt peaks.

The speaker's rear panel has two pairs of recessed, gold-plated multiway binding posts, normally paralleled by gold-plated straps. These provide individual access to the tweeter and woofer sections of the crossover. By removing the straps and running two cables to each speaker, the system can be bi-wired or biamplified.

We placed the TC-60's, on Gravity stands, about 8 feet apart and 2 to 3 feet from any walls. The composite frequency response (using close mik-

TEST REPORTS

ing for the lower frequencies and a warble-tone room-response measurement for the middle and upper range) was very smooth and flat. From 700 Hz to 20 kHz, the response varied less than ±2 dB. At lower frequencies, there was a slight increase to +5 dB at 150 to 200 Hz and a gentle decline below 100 Hz to –2 dB at 50 Hz and –3 dB at 45 Hz.

Quasi-anechoic MLS response measurements confirmed the smoothness of the TC-60's response. At 2 meters, on the tweeter axis, the response by this method varied only ±3 dB from 300 Hz to 20 kHz. Although our room curves failed to identify the crossover frequency, a sharp 3-dB dip appeared at 4 kHz in MLS curves taken at 1- and 3-meter distances. Possibly this was related to the crossover (which is specified as occurring at 2.5 kHz), but it had no obvious effect on the system's sound quality.

The TC-60's crossover and sloping front panel are designed to achieve a time-coherent output.

The tweeter's horizontal dispersion was good. At 45 degrees off the tweeter axis, the response did not diverge significantly from the axial measurement until approximately 8 kHz, falling off above that frequency to about –6 dB at 15 kHz and –12 dB at 20 kHz relative to the on-axis readings.

The system impedance varied between 6 and 14 ohms from 20 Hz to 20 kHz, except for a peak of 32 ohms at 70 Hz, presenting a very easy load for any amplifier. The system sensitivity was 86 dB, slightly below its rated 87 dB. The woofer distortion at an input of 4.5 volts, equivalent to a 90-dB output level, was less than 1 percent (typically 0.4 to 0.5 percent) from 110 Hz to beyond 2 kHz. It rose at lower frequencies to 2 percent at 80 Hz, 4.6 percent at 50 Hz, and 5 percent at 35 Hz.

In pulse power tests, the TC-60 woofer cone bottomed noisily, but without damage, with a 125-watt single-cycle tone-burst input at 100 Hz. At higher frequencies, our amplifier reached its limits (500 to 1,000 watts) at 1 and 10 kHz with no damage or signs of audible distress from the speaker.

The Spica TC-60 turned out to be a lot more speaker than its dimensions and unassuming appearance would suggest. Unlike some other perfectly satisfactory speakers that we listen to, test, and then pack up with few regrets, the TC-60 managed to sound good with a wide variety of program material. Its imaging was excellent, and the sound was smooth and balanced, without any irritating characteristics. Within the frequency range it covers, one could hardly ask for more from a speaker.

But in this case one *does* get more. Most speakers are accompanied by a skimpy sheet or booklet that really tells the reader very little about how to install and use it to best advantage. After all, there are no complicated control adjustments or connections, so what is there to say?

Spica, however, provides a ten-page owner's manual that should be a model for other loudspeaker manufacturers. In a light, readable style it tells you what to do—and what not to do—to get the best sound from the speakers. Subjects covered include mounting, connecting wires, positioning (with specific suggestions on how to go about placing the speakers for best results), the fine points of damping room reflections, what to look for in an amplifier, and so forth.

I have no doubt that following their recommended procedure will pay dividends in ultimate sound satisfaction. And that is in spite of my skepticism concerning such things as "breaking in" the speakers for about 20 hours before doing serious listening. For a variety of reasons, I do not observe extended break-in procedures, nor can I always place speakers exactly as the manufacturer recommends. Nevertheless, despite a less than perfect setup, I found the Spica TC-60's performance noteworthy. It is one of the most listenable speakers to come my way in some time. □

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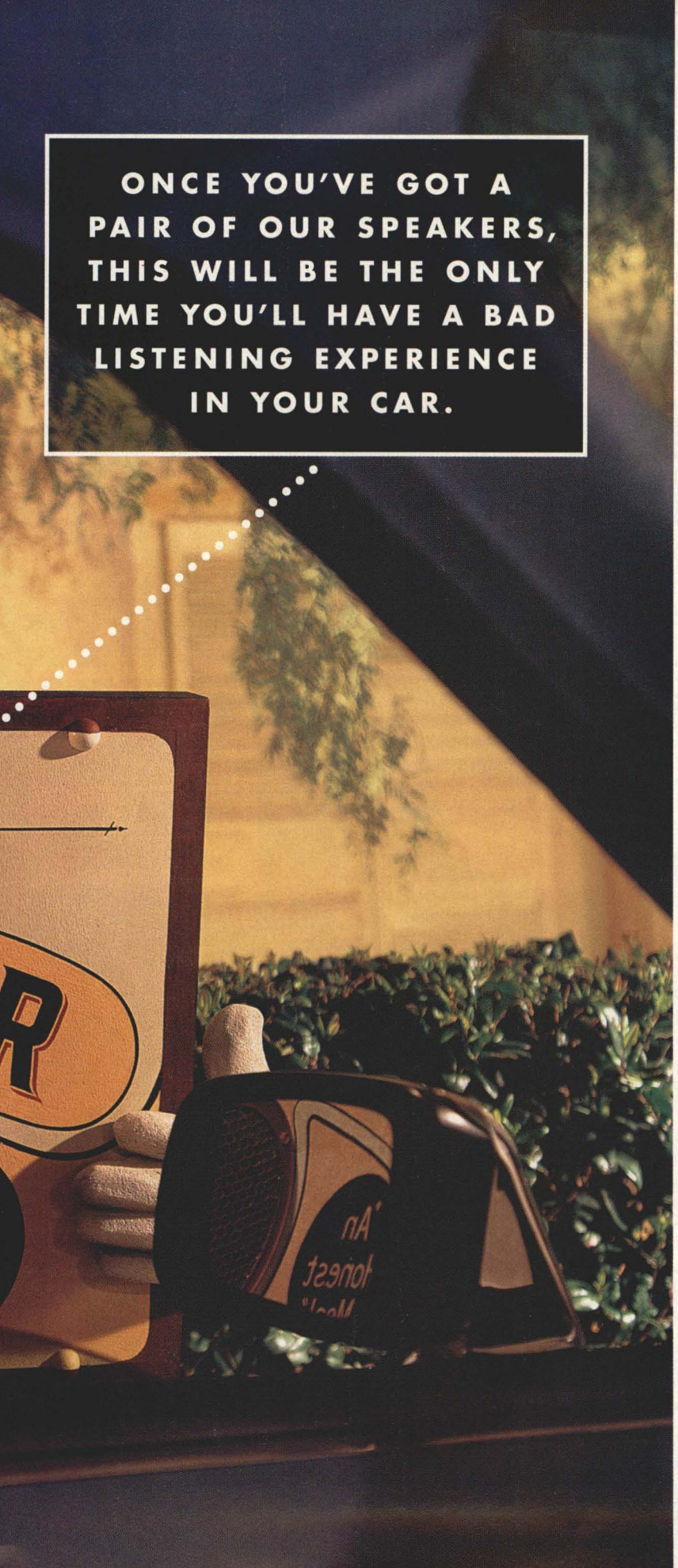

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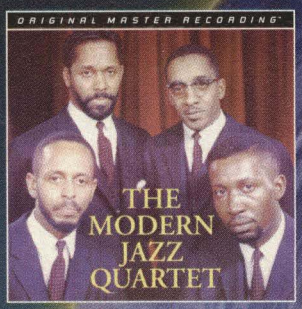

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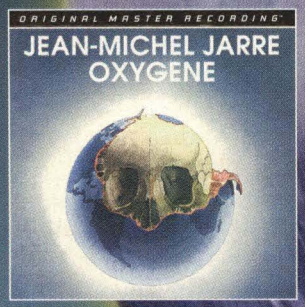

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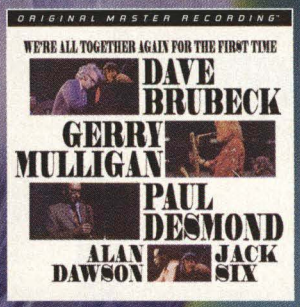

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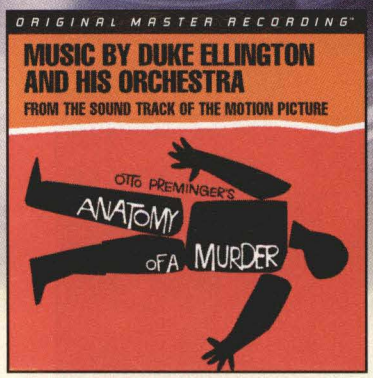
NEW RELEASE MFSL 1-211



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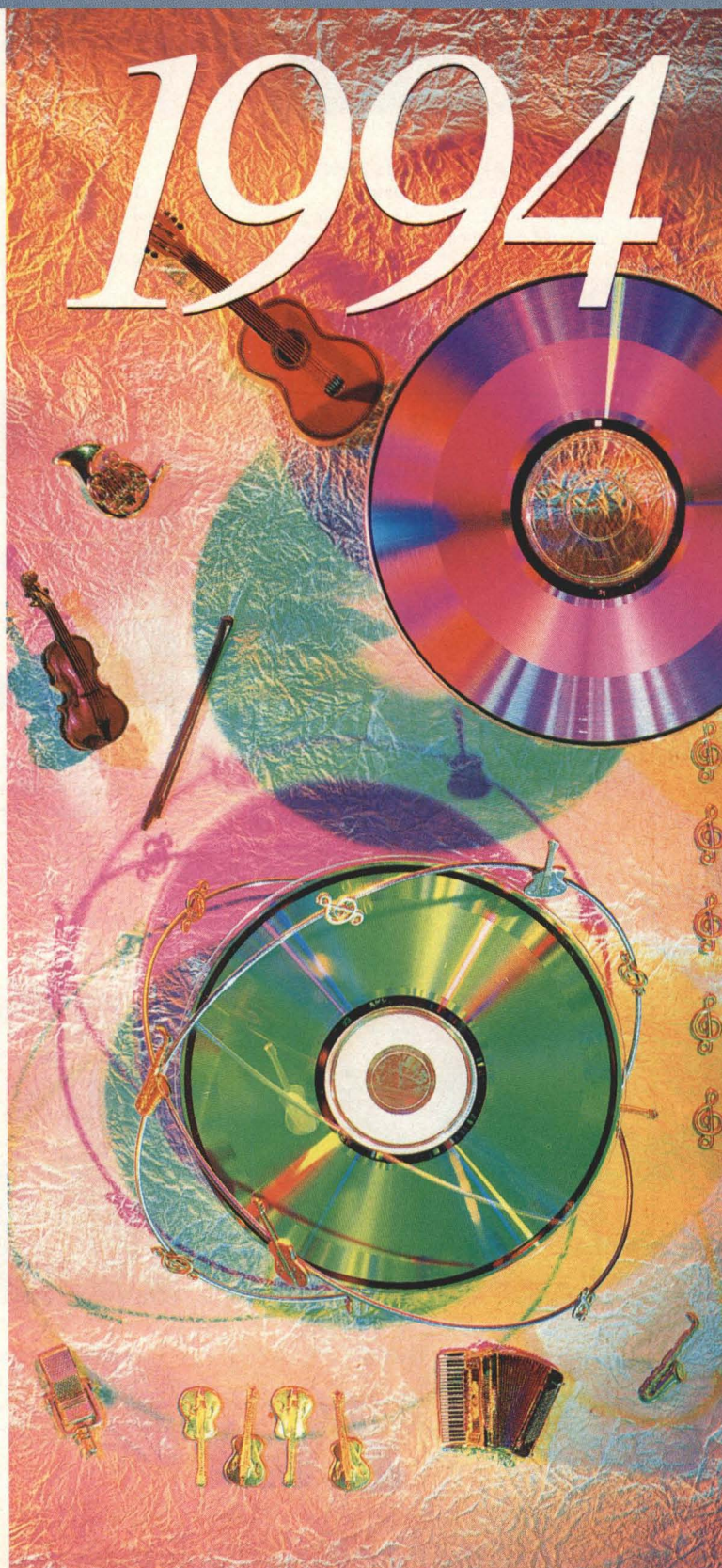
Stereo Review's

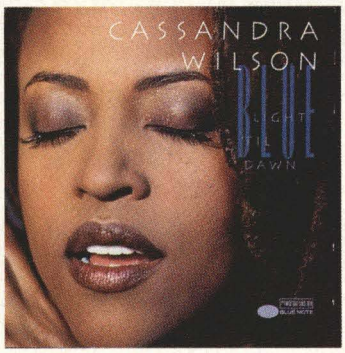
RECORD OF THE YEAR AWARDS



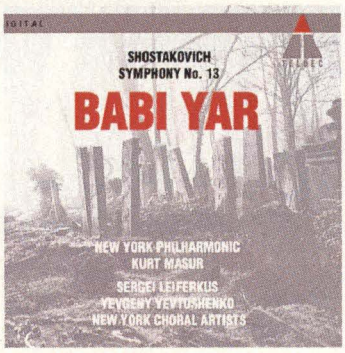
Ah, it's February once again, with all that entails—sending valentines to sweethearts, commemorating the removal of Beatle George Harrison's tonsils (2/7/65), and, most important, STEREO REVIEW's Record of the Year Awards. ◆ Once again, in a tradition now nearly three decades old, our editors and critics have chosen what they deem to be the top twelve pop and classical albums of the year just past. You'll find our distinguished discs on the next two pages, along with an additional twenty-four CD's given honorable mention. As usual, the winners—on labels large and small—were chosen on the basis of musical interest, quality of performance, and sonic excellence. ◆ This year we're also pleased to give Special Achievement Awards to two major jazz reissues, Rhino/Atlantic's six-CD Ornette Coleman set, "Beauty Is a Rare Thing," and Verve's sixteen-CD (!) set of "The Complete Ella Fitzgerald Song Books." ◆ We think our winners suggest that whatever else happened in 1994, it was a very good year for recorded music and the people who make it. We trust you'll agree.

—Robert Ripps and Steve Simels

PHOTO BY SCOTT PETERSON



CASSANDRA WILSON
Blue Light Till Dawn
BLUE NOTE. "She can take a song and mold it sensuously into pure poetry."



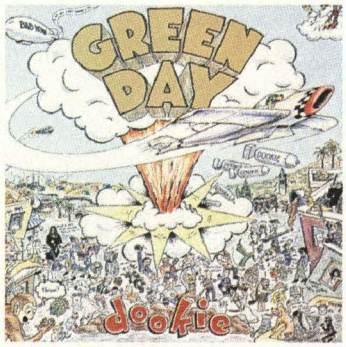
SHOSTAKOVICH
Symphony No. 13 ("Babi Yar")
Sergei Leiferkus, Yevgeny Yevtushenko; New York Choral Artists; New York Philharmonic, Kurt Masur conducting. TELDEC.
"Magnificent from first to last."

BARBER
Violin Concerto
KORNGOLD
Violin Concerto; Much Ado About Nothing
Gil Shaham; London Symphony, André Previn conducting. DEUTSCHE GRAMMOPHON.
". . . ranks right up there with the best."

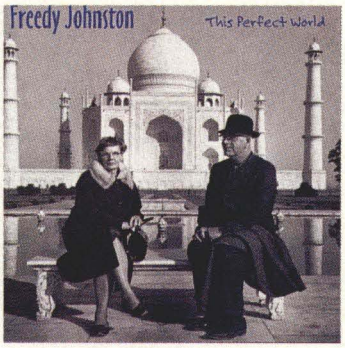
HEINICHEN
Dresden Concertos
Musica Antiqua Köln, Reinhard Goebel conducting. DEUTSCHE GRAMMOPHON ARCHIV.
"The epitome of Baroque brilliance . . . impressive in every way."

MENDELSSOHN
Piano Sonatas Nos. 1-3; Rondo Capriccioso
Frederic Chiu. HARMONIA MUNDI.
"Absolutely wonderful playing, charged with exhilarating vitality."

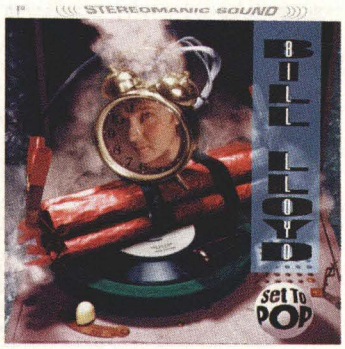
ROSSINI
La Cenerentola
Cecilia Bartoli, Enzo Dara, William Matteuzzi, others; Chorus and Orchestra of the Teatro Communale di Bologna, Riccardo Chailly conducting. LONDON. "Melodic ingenuity, orchestral luminosity, and irresistible zest and good humor."



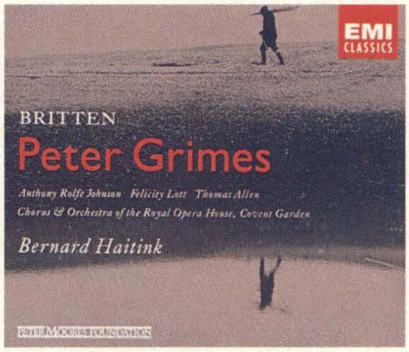
GREEN DAY
Dookie
REPRISE. "More fun than a barrel of slam-dancing Monkees."



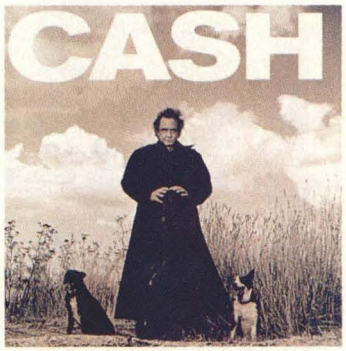
FREEDY JOHNSTON
This Perfect World
ELEKTRA. "A writerly quality rare in this post-literate age."



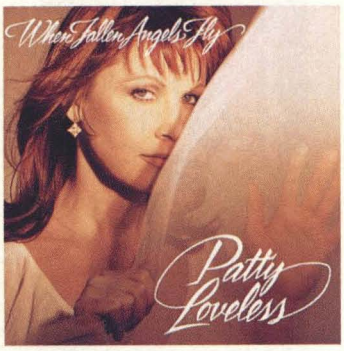
BILL LLOYD
Set to Pop
ESD. "More jangly guitar hooks than you'll find in a Byrds boxed set."



BRITTEN
Peter Grimes
Anthony Rolfe Johnson, Felicity Lott, Thomas Allen, others; Chorus and Orchestra of the Royal Opera House, Covent Garden, Bernard Haitink conducting. EMI. "Superb . . . vividly alive."



JOHNNY CASH
American Recordings
AMERICAN. "Country's original crazed gonzo poet."



PATTY LOVELESS
When Fallen Angels Fly
EPIC. "Fist-to-the-gut realism and power."

HONORABLE MENTION

BARBER
Secrets of the Old (Complete Songs). Cheryl Studer; Thomas Hampson; John Browning (piano). DEUTSCHE GRAMMOPHON.

BEAT THE RETREAT
Songs by Richard Thompson. CAPITOL.

BEETHOVEN
Triple Concerto, Choral Fantasy. Menahem Pressler (piano); Beaux Arts Trio; Chorus; Leipzig Gewandhaus Orchestra, Kurt Masur cond. PHILIPS.

BRAHMS
Violin Sonatas Nos. 1-3, FAE Sonata. Isaac Stern (violin); Yefim Bronfman (piano). SONY.

CYRUS CHESTNUT
Revelation. ATLANTIC.

COUNTING CROWS
August and Everything After. DGC.

CRACKER
Kerosene Hat. VIRGIN.

DELIBES
Coppélia. Lyons Opera Orchestra, Kent Nagano cond. ERATO.

JIMMIE DALE GILMORE
Spinning Around the Sun. ELEKTRA.

ANTONIO HART
For Cannonball and Woody. NOVUS.

YO-YO MA
The New York Album. Baltimore Symphony, David Zinman cond. SONY.

MENDELSSOHN
Songs Without Words. Kyoko Tabe (piano). DENON.

MOZART
Don Giovanni. Lynne Dawson, Andreas Schmidt, others; chorus; London Classical Players, Roger Norrington cond. EMI.

MUSSORGSKY
Pictures at an Exhibition.
STRAVINSKY
The Rite of Spring. MET Orchestra, James Levine cond. DEUTSCHE GRAMMOPHON

PURCELL
Dido and Aeneas. Lorraine Hunt, others; chorus; Philharmonia Baroque Orchestra, Nicholas McGegan cond. HARMONIA MUNDI.

ROSSINI
Semiramide. Cheryl Studer, Jennifer Larmore, Samuel Ramey, others; chorus; London Symphony, Ion Marin cond. DEUTSCHE GRAMMOPHON.

KEVIN SALEM
Soma City. ROADRUNNER.

SEAL
ZZT/SIRE/WB.

SMASHING PUMPKINS
Siamese Dream. VIRGIN.

LEW TABACKIN
What a Little Moonlight Can Do. CONCORD JAZZ.

TOBY TWINING MUSIC
Shaman. BMG CATALYST.

THE TRACTORS. ARISTA.

WAGNER
The Flying Dutchman. Ingrid Haubold, Aldred Muff, Peter Seiffert, others; chorus; ORF Symphony, Pinchas Steinberg cond. NAXOS.

NEIL YOUNG
Sleeps with Angels. WARNER BROS.

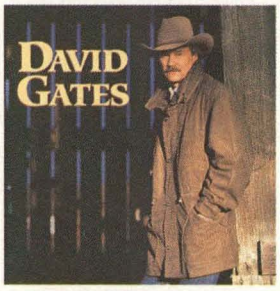
SPECIAL ACHIEVEMENT

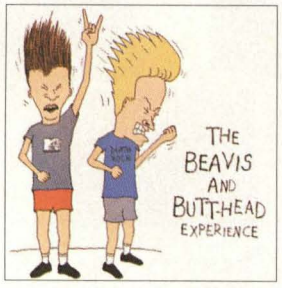
ELLA FITZGERALD
The Complete Song Books
VERVE.

ORNETTE COLEMAN
Beauty Is a Rare Thing
RHINO/ATLANTIC.

DISGRACELAND

(THE TEN WORST POP ALBUMS OF 1994)





No year, no matter how wonderful, is completely devoid of alarming events, and 1994 was no exception. Think of the baseball strike, the *Scarlett* TV miniseries, Sonny Bono going to Congress. Here are ten 1994 CD's that struck our reviewers in much the same way.

THE BEAVIS AND BUTT-HEAD EXPERIENCE
GEFFEN. "They . . . heh-heh-heh . . . more than anyone else . . . heh-heh-heh . . . would say, 'It sucks.'" —*R.G.*

DAVID GATES
Love Is Always Seventeen
DISCOVERY. "Yeah, and middle age is often soft and flabby." —*A.N.*

MARILYN HORNE
The Men in My Life
RCA. "The scuzzpit of the year's crossover albums by otherwise honorable classical artists." —*R.H.*

MIKI HOWARD
Sings Billie Holiday
GIANT. "A mistake." —*P.G.*

NINE INCH NAILS
The Downward Spiral
INTERSCOPE. "What am I hearing here that my own garbage disposal can't tell me?" —*P.P.*

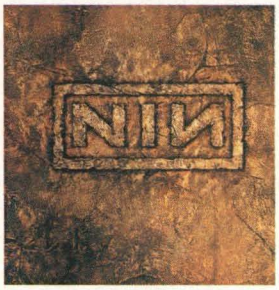
PINK FLOYD
The Division Bell
COLUMBIA. "Aimless cosmic mush from a band whose alienation has curdled into autism. *Please* go away!" —*P.P.*

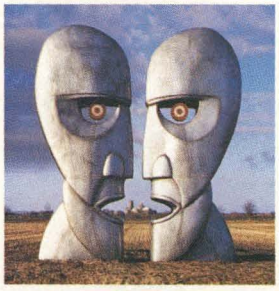
PUBLIC ENEMY
Muse Sick-N-Hour Mess Age
DEF JAM. "An indulgent and self-righteous screed from Chuck D. Get a life, dude." —*S.S.*

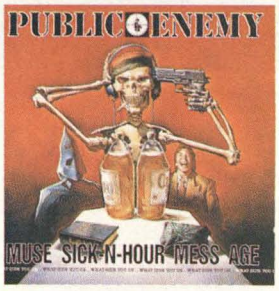
B.B. KING AND DIANE SCHUUR
Heart to Heart
GRP. "A mean-spirited producer's mismatch—B.B. barely survives this hollercaust." —*C.A.*

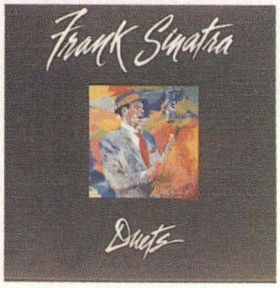
FRANK SINATRA
Duets
CAPITOL. "It may force AT&T to rethink its 'Reach Out and Touch Someone' slogan." —*C.A.*

ANDREW LLOYD WEBER'S SUNSET BOULEVARD
POLYDOR. "The main sunset in evidence here involves Sir Andrew's singsong creativity." —*R.H.*









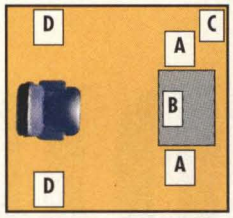
"One System. Movies *and* Music."

INTRODUCING POLK'S NEW LS SERIES HIGH PERFORMANCE HOME THEATER/AUDIO SYSTEM

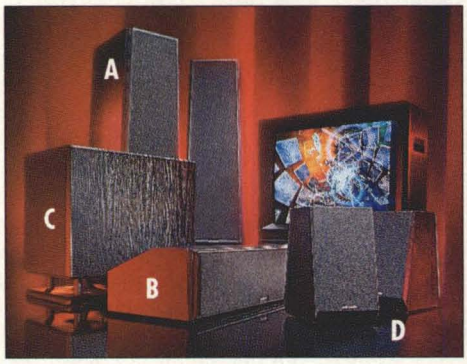
"You want your home theater system to perform as well with music as it does with movies. In fact, you've told me that you will continue to spend more time listening to music than watching movies. So to create the ultimate home theater, I started with the LS90 loudspeaker, recognized for its audiophile-quality music performance. Through innovative technologies, I can now give you that same level of sound quality in the center speaker, the surround speakers and the powered subwoofer. Outrageously exciting home theater and audiophile quality performance at affordable prices. One system. Movies *and* music." *Matthew Polk*

A. *The LS90s*. Here's a sampling of what Audio Magazine's Anthony Cordesman said, "...an exceptional ability to resolve complex dynamic passages...precisely the kind of full-range speaker that today's buyers need."

B. *The CS350LS.* The ultimate center channel speaker is timbre-matched to the LS90s for a seamless, wall-to-wall soundstage and startling true-to-life sound.



C. *The PSW200 powered subwoofer*. Uses revolutionary patented technology to give you maximum bass in an enclosure small enough to fit into your furniture.



D. *The LS f/x.* The only high performance surround speaker that allows you to switch between bipole and dipole to customize performance to fit your needs.

For more information on the LS Home Theater/Audio System, call 1-800-377-POLK or dial our toll-free dealer locator to find your nearest authorized Polk dealer. Audition the ultimate— One system. Movies *and* music.

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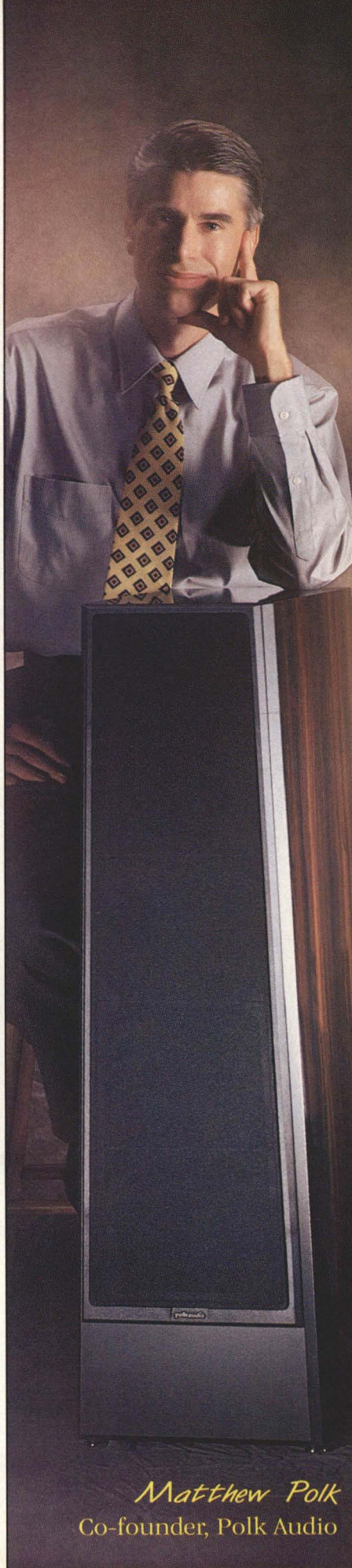


Matthew Polk
Co-founder, Polk Audio

STEPPING UP

Well-chosen upgrades can bring new life to an old system.

by Peter W. Mitchell

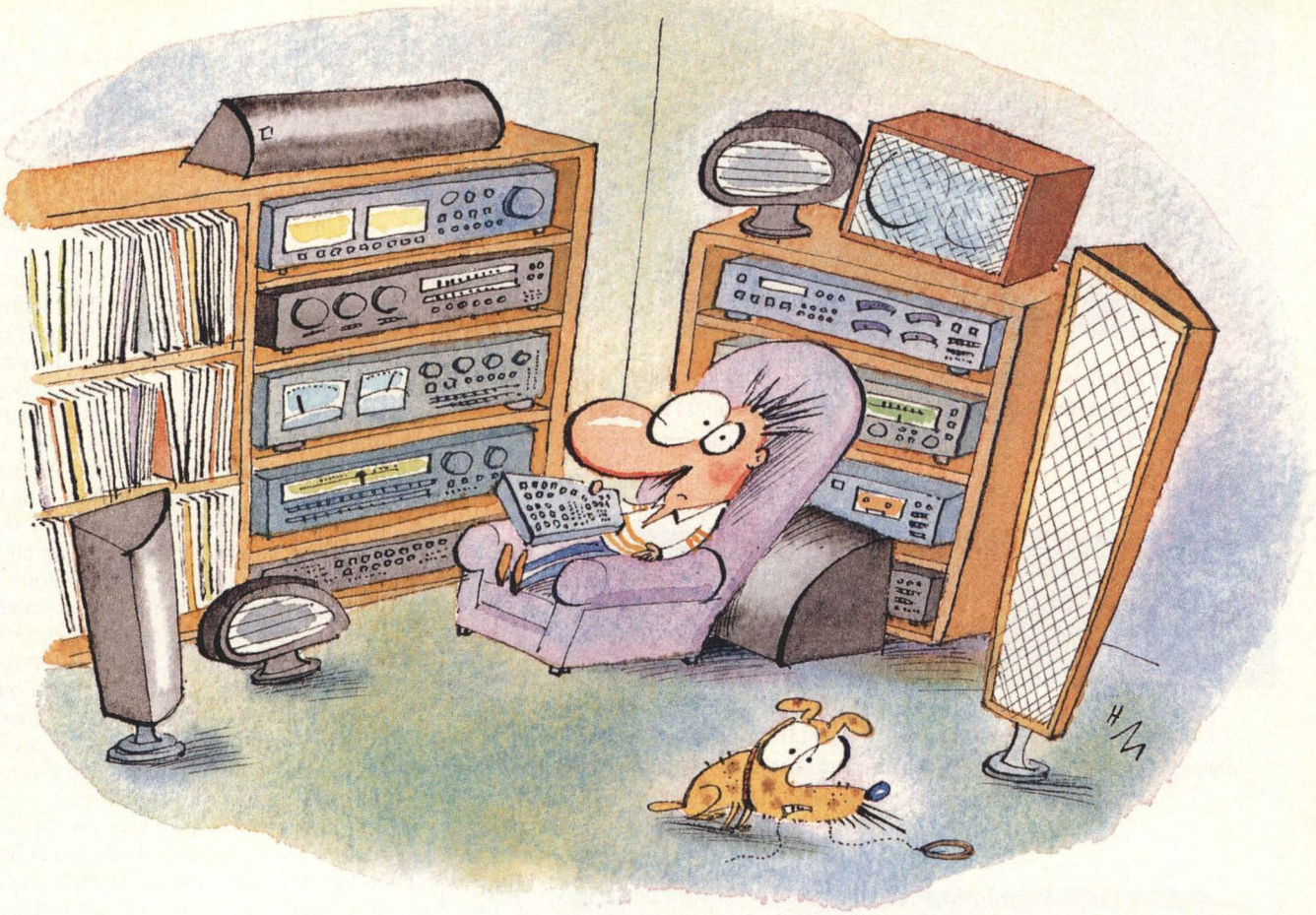
An audio system, like an automobile, may perform well for ten or fifteen years. Long before then, though, you'll probably want to take advantage of improved designs and new technology. Periodic upgrading is a good idea for almost anyone who cares about high-quality sound.

When your car gets old, you're likely to replace the entire vehicle with a newer model. In audio, however, you're more likely to add (or replace) one part of the system at a time. Even a large-scale upgrade (graduating from two-speaker stereo to a six-speaker home theater system, for example) can be done in a series of small steps rather than in one great leap.

There are two reasons to upgrade an audio system: (1) to replace an old component with a newer one that performs better, and (2) to add a new capability that your present system lacks. We'll look at both sides of this issue and identify the most cost-effective upgrades—improvements that provide the most dramatic difference for your dollar.

An audio system includes three types of components: signal sources, such as a CD player or tape deck, the electronic products that receive, control, and amplify the audio signal, and the loudspeakers or headphones, electromechanical transducers that convert the electronic signal into sound. The basic electronics of a stereo system were substantially perfected about fif-

ILLUSTRATIONS BY HAL MAYFORTH



teen years ago. Although there have been many refinements in circuit design since then, resulting changes in basic sound quality have tended to be, at most, rather subtle. More often the benefits have been in respect to improved performance under adverse operating conditions (driving difficult loudspeaker loads, for example) or reduced cost. As a general rule, then, you should, when possible, buy any new electronic component "on approval," meaning that you can try it at home for a few days and return it for a full refund if you find that it really doesn't sound any better than your old gear.

Among transducers, on the other hand, advances in technology have been numerous and substantial. Examples include high-intensity driver magnets using rare-earth metals (strontium and neodymium); a large variety of new speaker materials that have evolved from the chemistry of plastics, some branded (Kevlar, Kapton, Nomex), others bearing names that reflect their laboratory origins (polyamide, polypropylene); and high-performance cone and dome materials created by new methods of processing natural materials (such as carbon fiber and vapor-deposited titanium).

Perhaps the most important advances of recent years have arisen from the development of sophisticated computer-based measuring tools and optimization programs (notably LEAP and MLSSA), which have transformed the process of speaker design. By helping developers to identify and remove resonant colorations and simplifying the task of designing accurate systems, these tools have dramatically improved the sound of many speaker designs. Neutral speakers, once a rarity, are becoming widespread. Many of today's headphones, too, are much more accurate than most headphones were just a few years ago. So if you're looking primarily for better sound, new speakers or headphones may well give it to you.

Tuners

With few exceptions, today's FM tuners are no more sensitive than those of a decade ago—often the opposite, in fact. In most other respects, including selectivity, frequency response, distortion, noise, and overall sound quality, they have evolved only slightly. But any improvement, no matter how modest in absolute terms, may be significant if it deals with a problem that bothers you. For example, many FM stations now broadcast stock-market quotations and other digital data via an SCA subcarrier. Intermodulation between the stereo subcarrier and the SCA signal can add high-pitched whistles and burbles to the received sound. A new tuner may be a good investment if it minimizes such SCA interference.

There are many other possible reasons for poor reception, however, such as multipath interference, adjacent-channel interference, or low signal strength, and figuring out exactly why you're having a problem can be difficult. So the only way to find out for sure whether a new tuner will help is to try it at home, listening to the specific stations whose reception has been unsatisfactory through your old tuner. And many reception problems are best attacked at the antenna rather than the tuner.

There's also the signal itself to consider. At its best, FM radio can deliver very good sound, but its basic quality has not advanced since stereo was added thirty years ago. FM is plagued by dynamic compression, birdies (SCA and digital subcarriers), hiss, multipath, and commercials. Fortu-

The B&K Components EX4420 ($998) is a dual-mono stereo power amplifier with separate power supplies for each channel. It is rated at 200 watts per channel into 8 ohms and has balanced as well as standard unbalanced inputs.

Lexicon's CP-1 Plus surround processor ($1,595) features fully digital Dolby Pro Logic decoding and signal processing. Also provided are ambience extraction and synthesis modes for enhancing music recordings.

The Marantz SR-92 Mk 2 A/V receiver ($1,149) features Dolby Pro Logic, S-video jacks, and pre-out/main-in loops. It is rated at 110 watts each to front left and right, 75 watts to the center, and 35 watts each to the surrounds.

Denon's TU-650RD AM/FM stereo tuner ($375) supports the RDS digital data system, which enables it to receive and display text information transmitted by RDS equipped radio stations (call letters, for example).

nately, digital alternatives free of all those ills and capable of near-CD sound quality are already available, and more are on the way. Many local cable-TV systems now carry either DMX (Digital Music Express) or Music Choice (formerly Digital Cable Radio). Each of these subscription services provides thirty channels of music for about $10 a month. The sound is much better than that of most FM stations, it's equally good on all channels, and it plays around the clock with no commercials or disc-jockey blather.

The Music Choice service is also available via the DSS satellite broadcasting system, which uses a small 18-inch dish antenna at the receiving end. DMX, for its part, delivers about a hundred channels of music via satellite, though it requires a larger (30-inch) dish. The DMX satellite service is aimed mainly at business users, but it can also be bought by home listeners who can't get the DMX signal via cable or who simply want a much greater variety of programming choices.

Work is well under way on the development of terrestrial digital radio. When it reaches market, probably in a few years, the range of alternatives should explode, and, unlike the current systems, it will be receivable in your car as well as your home.

Amplifiers and Receivers

New amplifiers have essentially the same frequency-response, distortion, and noise performance as older models. At normal volume levels, and with typical loudspeakers, the average new amplifier produces about the same quality of sound as most older models. That's not a knock on the new ones—it simply reflects the high degree of refinement long since achieved in amplifier design.

But the best new amplifiers have greater dynamic headroom for short-term peaks than older models did, and they can also deliver greater power into "difficult" speaker impedances—an improvement that may be perceived as more authoritative bass. Even if a new amplifier has the same power rating as your old amp, it may sound more powerful if it can deliver higher current into low or highly reactive impedances. If you decide to upgrade to a larger amplifier because you want more powerful sound, remember that you will need at least a 3-dB increase (double the wattage) to make a readily audible difference.

For many people the best reason to invest in a new amplifier or receiver is to acquire the marvelous convenience of remote control. Most new products have it; most old ones don't. If you don't have remote control now, be happy as long as you can. Convenience is addictive: Once you become accustomed to it, you'll never want to go back to living without it.

CD Players

During the last ten years the most dramatic change in CD players has been a steep decline in prices. If you are a member of the large minority that still listen mainly to cassettes or LP's and have not yet invested in a CD player, there may never be better time to convert than now. If the clarity of the sound doesn't persuade you, the convenience of CD's probably will—with more than an hour of playing time on most discs, instant start, quick access to all selections in any order, and easy repeat. A CD changer holding from three to a couple of hundred discs provides even more convenience. And if your musical interests extend beyond the newest recordings, record companies have been doing a marvelous job of reissuing much of the history of recorded music in low-price compilations.

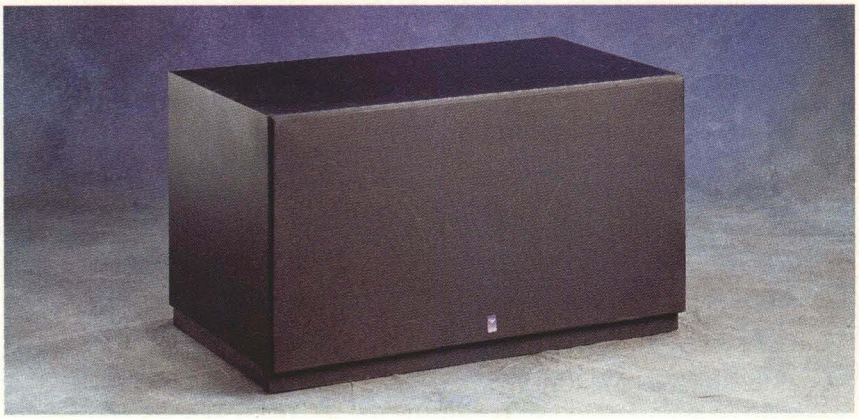
There have been numerous refinements in the performance of CD players, but you should judge for yourself how significant they are. The elimination of high-frequency phase shift (common in early players) is thought by some to have yielded somewhat smoother and more spacious highs. More agile servo circuits provide improved tracking, an especially valuable feature with portable players or damaged discs. Thanks to 1-bit digital-to-analog converters (Bitstream, MASH, etc.), even low-price players often have excellent linearity now, minimizing distortion at low signal levels. And some new D/A converters have reclocking circuits to minimize subtle distortions caused by timing jitter in the digital data stream—another technical advancement whose audible significance is a subject of debate.

Ultimately, you have to sort such questions out for yourself. The best approach is to listen to the same disc

The Onkyo Integra DX-C909 six-disc carousel CD changer ($659) allows as many as three discs to be changed while another is still playing. It uses the company's AccuPulse Quartz D/A conversion system for low distortion.

If you haven't already made the jump to CD, this is a good time to do it.

The Sherwood RV-6030R A/V receiver ($475) is rated at 105 watts per channel in stereo or 75 watts per channel across the front and 25 watts each to the surrounds in Dolby Pro Logic. It has five audio and four video inputs.



Cerwin-Vega's HT-210C home theater video pedestal ($650) integrates dual 10-inch subwoofers and a two-way center-channel speaker into a single cabinet that can also serve as a stand for a TV set.

The Sansui AV9000DSP A/V amplifier ($900) provides both Dolby Pro Logic surround decoding and DSP-based ambience enhancement for music recordings. It is rated at 80 watts per channel across the front, 20 watts each to the surrounds.

Sony's MDS-101 MiniDisc deck ($800) provides MD recording and playback capability in a bookshelf-sized package. It has extensive editing capabilities and supports nonsequential recording and playback.

on several players, making sure that their output levels are matched as closely as possible and paying particular attention to subtle aspects of the recorded sound. You shouldn't hear big differences (that would suggest one of the players was defective or that something else was wrong in the setup), and you might well hear none at all. But make up your own mind rather than relying on what anyone else says he does or doesn't hear.

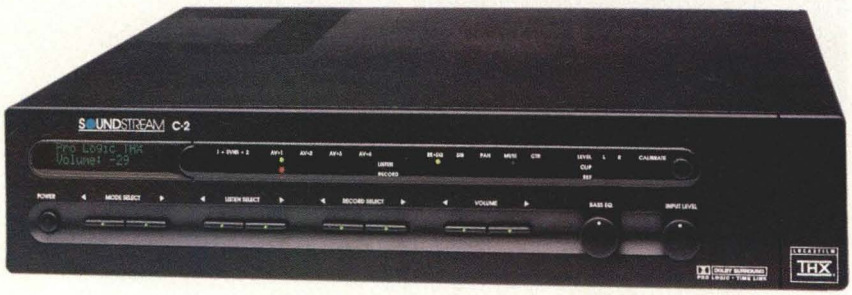
Recording

In cassette tape recording, the most important performance issues are noise reduction and machine/tape matching. The arrival of Dolby S noise reduction is one of the best reasons to invest in a new tape deck. Compared with the standard Dolby B system, Dolby S provides about twice as much suppression of tape noise, quieting the background at low and midrange frequencies in addition to reducing the tape's high-frequency hiss.

Analog recordings made with Dolby S are nearly as noise-free as digital recordings made on a DAT or DCC recorder. As a bonus, a tape that was recorded using Dolby S can be played satisfactorily in a portable or car system equipped only with Dolby B. (For this reason, some record companies now mass-produce all prerecorded music cassettes with Dolby S.) The only significant drawback of Dolby S is that at present it is available in only a handful of cassette decks.

Another very worthwhile upgrade is to buy a recorder that automatically

The most significant upgrade is from two-channel stereo to surround sound.



The Soundstream C2 A/V preamplifier ($2,995) incorporates a Dolby Pro Logic decoder with Home THX signal processing and subwoofer crossover. It has six A/V inputs, including two with S-video as well as composite connections.

fine-tunes its recording circuits to match the particular tape in use. Most recorders that lack this feature are factory-calibrated to match premium-quality tape, so they are mismatched to average tapes. The usual result is that mistracking in the Dolby B circuit causes an improper dulling of the sound. When a cassette recorder is correctly matched to its tape, it can produce splendidly accurate recordings.

With digital recording systems (DAT, DCC, MiniDisc), accurate response is designed in and is unaffected by the choice of tape or disc. There's never a need to worry about setting bias, equalization, or calibration levels to match the medium. Digital record-

ers provide more accurate reproduction than analog cassettes, are virtually noise-free, and are totally free of wow and flutter. If you are active in recording, the best news is that prices of all three types of digital recorder have dropped to the affordable $500 range.

Of the three digital formats, DAT provides the best sound and is widely used by professional recordists. DCC tapes are comparable to DAT in sound quality, with the added advantage that a DCC deck can play your existing library of analog cassette tapes. Mini-Disc recorders combine small size, unusually flexible editing options, and instant access to each track. A few prerecorded MD's and DCC's are available, but the main reason to buy any digital system is to make your own recordings—either to record live sound with microphones, to capture radio broadcasts, or to copy parts of favorite CD's.

For more complex recording jobs, such as recording a rock group in a home studio, two digital multitrack formats dominate the field: the Alesis ADAT system (using S-VHS videotapes) and a Tascam/Sony format that uses 8mm tapes. Each records up to eight tracks (or channels) on a tape, with studio-grade quality.

Pricing of another digital recording medium, the write-once recordable CD (CD-R) has declined to the $4,000 range, while blank CD-R discs have dropped from $50 to only $15 or so. The main virtue of a CD-R is that your recordings can be played in any CD player; the main drawback is that they cannot be changed, erased, or edited.

Transducers

When you compare various loudspeakers and headphones, it's obvious that they all sound different. It may be tempting to think that such sonic differences are like different flavors of ice cream: You simply choose the flavor of sound that you like. But when old and new designs are compared, it becomes clear that there is an industry-wide trend toward greater accuracy.

Speakers of different brands, and even from different nations, are becoming more similar in sonic character as they all approach greater accuracy. Plastics and new manufacturing processes have led to the mass-production of smoother-sounding woofers and tweeters, while computerized measuring systems have made it much easier for designers to select good drivers and to identify their reso-

The Yamaha KX-580 cassette deck ($399) is among the lowest-priced to incorporate Dolby S noise reduction. Other features include automatic tape calibration and Dolby HX Pro headroom extension.

Control unit and remote for the JVC XL-MC100 hundred-disc CD changer ($1,000). Features include title memory for 100 discs, thirty-two track programming, JVC PEM 1-bit D/A converters, and JVC CompuLink remote-control compatibility.

This BIC home theater speaker system includes a V-12 subwoofer ($300) with dedicated SWA-100 crossover/amplifier ($399), four V52 satellite speakers ($165 a pair), and a V52 Plus center-channel speaker ($159).

nances. Modern speakers also have more precisely tailored crossover networks (thanks to computer-aided design), much better power handling (thanks to magnetic-fluid cooling and other refinements), and less distortion on high-volume peaks.

So if you replace an old pair of speakers with new ones, the sound is likely to be much less colored by resonances in the cones and cabinets. More accurate playback gives you a more transparent sonic view into the recording, yielding more faithful reproduction of its true sound.

Getting Down

Subwoofers, once an exotic rarity, are becoming commonplace. In part this is because powerful bottom-octave bass has become much more affordable than it used to be. But probably the main reason is that very deep bass is far more common in movie soundtracks than in music, making investment in a subwoofer more attractive for a home theater system than for a music-only system. That, in turn, has led to the inclusion of subwoofer outputs on many Dolby Pro Logic surround decoders, amplifiers, and receivers, which simplifies adding one to the system. Beware, however, of "subwoofers" that are just ordinary woofers that roll off below 50 Hz or so; a true sub should have strong response to below 30 Hz, ideally to 20 Hz.

In the Ear

Modern headphones, too, deliver much more accurate sound than the designs of a decade ago. I'm not talking about exotic electrostatic models in the $500-and-up range, exquisite as some of those are. Today's most accurate dynamic headphones in the $200-$300 range (such as the Etymotic ER-4S, Beyer DT-990, and Sennheiser HD580) are much more faithful reproducers than the best models of an earlier generation. Even some inexpensive models, such as the $69 Grado SR-60, deliver amazingly uncolored sound. So if you haven't gone shopping for headphones lately, you may be surprised to discover the high quality of reproduction that is available from them today.

The Biggest Upgrade

The most significant upgrade for a stereo system, and potentially one of the most rewarding, is the step from two speakers to a surround system. Of course, the most popular aspect of surround sound is its role in an audio/video home theater system featuring Dolby Pro Logic decoding of movie and TV soundtracks (which, incidentally, gives you a great excuse to trade in your old amplifier or receiver in favor of an A/V model with remote control). But I also recommend surround sound for listening to many stereo recordings, with no picture involved. A good surround processor extracts hidden ambience from stereo recordings and also decodes Dolby Surround from recordings that were made with it. Even when surround speakers seem to be doing nothing at all, they often provide psychoacoustic cues that make the stereo sound from your front speakers seem more three-dimensional, spacious, realistic, and involving.

If you are happy with the sound of your stereo speakers, simply add small center and surround speakers whose timbre is similar to that of your main speakers. If you're ready to start over, the most cost-effective surround system will consist of five identical mini-speakers plus a subwoofer or two.

8 GREAT UPGRADES

The specific upgrades that would produce the greatest satisfaction for you depend on how old your current system is, what components it contains, and where your preferences lead you. But, in general, the upgrades that produce the greatest return for your investment are likely to be these:

1. Upgrade to new speakers.
2. Upgrade to new headphones.
3. Add a subwoofer or two.
4. Graduate from two-speaker stereo to a surround-sound system, with four to six speakers. With video, this becomes a home theater.
5. If cassette tapes are your primary audio source, graduate to CD's.
6. If you like radio, graduate from FM to digital (DMX or Music Choice).
7. If you are an active recordist, step up from analog tape to a digital medium.
8. If your electronics are old, replace them with modern components that include remote control. —*P.W.M.*

What About Cables?

If your speaker wires are 18-gauge or 20-gauge zip cord, you should consider thicker (lower-gauge) cable, particularly if you have low-impedance speakers (4 ohms or less), long runs from amp to speakers, or simply like high sound levels and powerful bass. The reason is that lower-gauge wire has lower electrical resistance, which reduces power loss and helps maintain flat frequency response. Use nothing thinner than 16-gauge wire for serious audio; 12-gauge, oxygen-free-copper cable costs only a dollar or so per foot (less than half that in bulk) and can satisfy most needs. Oxygen-free-copper wire is not contaminated with the oxide impurities of ordinary lamp cord and thus may offer some advantage in audio applications.

If you already have thick (16- to 12-gauge) speaker cables, you can make sure they're working up to snuff by periodically removing and reconnecting them and making the connections tight. Speaker connections can work loose with time, and exposed metal surfaces may become corroded. If your speaker wires are fitted with nickel-plated or gold-plated terminals, simply clean the mating surfaces with a dry cloth and re-install them. If you have bare copper wires, cut off an inch or two at each end, strip off some insulation to expose fresh copper, and reconnect. Do this every year.

Corrosion can also creep into low-level connections, including the RCA phono sockets used for audio and the screw-on F connectors used for antennas and cable-TV hookups. Every year you should give your stereo system a cleaning party. The simple act of unplugging and replugging every connector tends to scrape dirt and corrosion off the mating contact surfaces in the plugs and sockets. Similarly, operate every switch in your system a few times, particularly those that are seldom used, to clean the switch contacts.

System upgrades can range from wholesale replacement to simple maintenance routines. The key is to step back once in a while and take a critical look at your components in light of current technology. Keeping up to date doesn't have to be costly, and it will insure that your enjoyment of your system continues to grow. □

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1995 Equipment Buying Guide

So you're in the market for some new audio gear? Or audio/*video* gear, for the home theater you're working on? Either way, you're in the right place. On the following pages you'll find descriptions of well over 1,000 components—receivers, amplifiers (power amps, preamps, and integrated amps), CD players (including multidisc changers and CD/laserdisc combi-players), tuners, speakers, and, for the first time, surround-sound processors. (Look for home recording equipment and blank media next month.) While we don't have the space to list every component from every manufacturer, we do offer a broad sampling of products from more than 150 well-known companies. Please note that the absence of a particular model or brand is in no way intended to reflect on its quality.

The product descriptions are based on information provided by the manufacturers and include features, specs, and suggested retail prices (actual selling prices may vary). For more detail, contact the manufacturers (see directory at the end of the Buying Guide) or their authorized dealers. Whether you're eyeing a surround-sound A/V receiver or a classic preamp, happy hunting. —*Bob Ankosko*

PHOTO BY DAN WAGNER

AUDIOACCESS

MRX Multiroom Receiver/Controller
12-channel multiroom receiver featuring six separate zone controllers, six 40 W x 2 power amps, AM/FM tuner with six presets, and an infrared interface for controlling other brand source components. Four RCA stereo audio inputs; six RCA preamp outputs; six screw-terminal amp outputs; one RCA tape output; four switched outlets; infrared flasher output. Controlled from front panel or via optional wall-mount keypads and remote controls (each keypad has an infrared receiver). Volume, bass, and treble can be set independently for each zone. 17 x 5¾ x 15 in; 35 lb.....$4,500

BANG & OLUFSEN

Beomaster 7000 50-W/ch Receiver
2 channels. 50 W x 2 rms into 8 ohms. Line-level output; speaker outputs; Powerlink outputs for B&O's Beolab powered speakers. Features frequency-synthesis AM/FM tuner with 24 presets and RDS decoding capability; overload protection; Beolink 7000 remote control with illuminated display. Integrates with Beosystem 7000 components. Amp: THD 0.09%. FM: cap ratio 1.7 dB; S/N 70 dB stereo. 16½ x 3 x 12¾ in; 19 lb.....$3,000

CARVER

HR-895 365-W A/V Receiver
5 channels; Dolby Pro Logic and 3 other surround modes. 110 W x 2 (front) with 0.09% THD + 75 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono; 4 composite-video inputs; 3 S-video inputs; subwoofer output; pre-out/main-in loop for each channel. Features Sonic Holography image-enhancing circuitry; ACCD anti-multipath tuner circuitry. Infrared receiver for 2-zone operation; 30 tuner presets; programmable 2-zone remote control. Amp: FR 20-20,000 Hz ±0.5 dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo at 1,000 Hz. 19 x 6¼ x 17½ in; 40 lb.....$1,250

HR-742 80-W/ch A/V Receiver
2 channels. 80 W x 2 into 8 ohms with 0.1% THD or 130 x 2 into 4 ohms. 5 line-level inputs; phono input; 3 composite-video inputs. Features ACCD anti-multipath tuner circuitry; Sonic Holography image-enhancing circuitry; motor-driven volume control. 30 tuner presets; remote control. Amp: FR 20-20,000 Hz ±0.5 dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 68 dB stereo; THD 0.5% stereo at 1,000 Hz. 19 x 5¼ x 15¼ in; 26 lb.....$650

DENON

AVR-2500 305-W A/V Receiver
5 channels; Dolby Pro Logic, Classic-Concert, Rock, Jazz-Club, Super-Stadium, Mono-Movie, and Matrix modes; DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 7 audio inputs; 4 audio outputs; 2 center-channel outputs; main amplifier inputs; 3 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. Features RDS radio-data reception with front-panel/on-screen displays. Normal, Wide, and Phantom center-channel modes; Wide Screen and Live DSP Dolby Pro Logic modes; 32 AM/FM presets; icon-based on-screen displays; fluorescent display. Programmable remote control; simple remote optional.....$1,000

AVR-1500 250-W A/V Receiver
5 channels; Dolby Pro Logic, Classic-Concert, Rock, Jazz-Club, Super-Stadium, and Mono-Movie modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs; 2 audio outputs; mono and center-channel line-level outputs; 3 video inputs; 2 video outputs. Features RDS radio-data reception. Normal, wide, and phantom center-channel modes; Wide Screen and Live DSP Dolby Pro Logic modes; 32 AM/FM presets. Programmable remote control; basic remote optional.....$750

AVR-1000 250-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Wide Screen, Live, Mono-Movie, Classic, Rock, and Stadium modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms. 5 audio inputs; 2 audio outputs; 2 composite-video inputs; 2 composite-video outputs; mono subwoofer output. Normal, Wide, and Phantom center-channel modes; auto input balance; memory for source, surround mode, level/balance settings for center and rear speakers, delay time, and DSP parameters accessible via remote control; 16 AM/FM presets. System remote control.....$650

Denon AVR-2500

AVR-800 210-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Hall, and Studio modes. 60 W x 3 (front, center) + 15 x 2 (rear). 5 audio inputs; 2 audio outputs; 2 video inputs; 2 video outputs. Normal, Wide, and Phantom center-channel modes; 16 AM/ FM presets. Denon IS-system remote control; basic remote optional.....$400

DRA-565RD 65-W/ch Receiver
2 channels. 65 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs; line-level output; switched AC outlet. Features RDS digital-data reception; motor-driven volume control. 40 AM/ FM presets with labeling; variable loudness control; bass EQ switch. Denon IS-system remote with volume control $400

DRA-365R 48-W/ch Receiver
2 channels. 48 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs. Motor-driven volume control. 40 AM/ FM presets with labeling; variable loudness control. Denon IS-system remote with volume control $300

DUAL

CR5950RC 85-W/ch Receiver
2 channels. 85 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning ; remote control. FR 10-70,000 Hz; THD 0.02%.....$620

CR9065RC 80-W/ch Receiver
2 channels. 80 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning; remote control. FR 10-60,000 Hz; THD 0.02%.....$480

FISHER

RS-737 280-W A/V Receiver
5 channels; Dolby Pro Logic mode. 80 W x 3 (front, center) rms + 20 x 2 (rear) rms into 8 ohms at 1,000 Hz with 0.9% THD or 120 x 2 rms into 8 ohms with 0.05% THD. 4 audio and 2 A/V inputs; front and rear-panel A/V inputs. Features quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; 7-band EQ; A/V switching. A/V remote including controls for Fisher 24-disc changer $450

RS-727 240-W A/V Receiver
5 channels; Dolby Pro Logic mode. 100 W x 2 (front) with 0.08% THD + 20 (center) at 1,000 Hz with 0.9% THD + 10 x 2 (rear) at 1,000 Hz with 0.9% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. Features quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; A/V switching. A/V remote with controls for Fisher 24-disc CD changer.....$350

RS-717 80-W/ch Receiver
2 channels. 80 W x 2 rms into 8 ohms with 0.9% THD. 4 audio inputs. Features quartz-PLL tuning. 40 AM/FM presets; A/B speaker switching; fluorescent display. Remote with controls for Fisher 24-disc CD changer $250

HARMAN KARDON

AVR30 190-W A/V Receiver
5 channels; Dolby Pro Logic; DSP. 50 W x 3 (front, center) into 6 ohms with 0.09% THD + 20 x 2 (rear) into 4 ohms with 0.3% THD or 60 x 2 into 6 ohms with 0.09% THD. 4 audio and 4 video inputs; 2 tape and 2 VCR monitors. Audio-direct mode; 4 room-size and 5 effect-level DSP parameters; memory for surround and DSP settings; 12-way dubbing matrix; video switching; simulcast listening and recording; 16 AM/ FM presets; on-screen displays. System remote control and separate home-theater controller...$1,149

AVR25 245-W A/V Receiver
5 channels; Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear), both into 8 ohms with 0.3% THD or 75 x 2 into 8 ohms with 0.09% THD. 5 audio inputs with tape monitor; 5 video inputs; line-level outputs for each channel. Adjustable digital delay; 30 AM/FM presets...$769

AVR20 170-W A/V Receiver
5 channels; Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) into 8 ohms with 0.09% THD + 10 x 2 (rear) with 0.3% THD or 60 x 2 into 8 ohms with 0.09% THD. 5 audio inputs; 4 video inputs; tape monitor; line-level outputs for each channel. 30 AM/FM presets. System remote control $529

HK3550 50-W/ch Receiver
2 channels. 50 W x 2 into 8 ohms with 0.09% THD or 55 x 2 into 4 ohms with 0.3% THD. Phono input; 2 tape monitors; outputs for 2 speaker pairs. 30 AM/FM presets; seek tuning; loudness contour. Remote control.....$529
HK3350. As above, 25 W x 2 into 8 ohms or 35 W x 2 into 4 ohms. No phono input. 20 AM/FM presets $399

JVC

RX715VTN 250-W A/V Receiver
5 channels; Dolby Pro Logic, Hall, and Stadium surround modes. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.7% THD or 120 x 2 into 8 ohms with 0.06% THD.

Line-level subwoofer and rear outputs; 2 video inputs; outputs for 2 speaker pairs; headphone jack. Adjustable digital delay; 40 AM/FM presets; station-name display; spectrum peak indicator; fluorescent display. A/V remote control with power switch $500
RX815VTN. As above, with DSP, digital Dolby Pro Logic, 7-band graphic EQ with 5 user presets, and front-panel A/V input. A/V remote control with illuminated keys.....$630

RX515VTN 220-W A/V Receiver
5 channels; Dolby Pro Logic and Hall surround modes. 60 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.7% THD or 80 x 2 into 8 ohms with 0.06% THD. 2 video inputs; outputs for 2 speaker pairs; headphone jack. Adjustable digital display; station-name displays; 40 AM/FM presets; fluorescent display. A/V remote control.....$380

RX315TN 105-W/ch Receiver
2 channels. 105 W x 2 into 8 ohms with 0.8% THD. Outputs for 2 speaker pairs; headphone jack. Features motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; fluorescent display. A/V remote control with power switch $260

Marantz SR-73

KENWOOD

KR-V8060 350-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Arena, Jazz Club, Stadium modes; DSP. 100 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs; video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; universal remote control with mute.....$549

KR-V7060 350-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Theater-Logic modes. 100 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs; video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; fluorescent display; remote control with mute.....$399

KR-V6060 250-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Theater-Logic modes. 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2. 4 audio inputs; video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; fluorescent display; remote control with mute $359

KR-V5560 250-W A/V Receiver
5 channels; Dolby Pro Logic and Dolby 3 Stereo modes. 70 W x 3 (front, center) + 20 x 2 (rear). 4 audio inputs; video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/ FM presets; direct station access; remote control with mute.....$299

KR-A5060 100-W/ch Receiver
2 channels. 100 W x 2. 6 audio inputs; outputs for 2 speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. 10 AM/20 FM presets; direct station access; auto/manual tuning; bass, treble, and balance controls; loudness; remote control.....$229
KR-A4060. As above, 80 W x 2.....$199

LUXMAN

RV-371 315-W A/V Receiver
5 channels; Dolby Pro Logic, Stadium, Simulated-Stereo, and 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs; switchable phono/line-level input; S-video terminals; composite-video on-screen-display output; front-panel A/V input; system bus connection. Multiroom capability; variable rear-channel time delay; A/V record selector; FM tuning in 25-kHz steps; 20 AM/FM presets; defeatable bass and treble controls; sleep timer; on-screen displays. Black. Remote control.....$2,000

MARANTZ

SR-92 MkII 365-W A/V Receiver
5 channels; Dolby Pro Logic mode. 110 W x 2 (front) into 8 ohms with 0.09% THD + 75 x 1 (center) into 8 ohms + 35 x 2 (rear) into 8 ohms. Composite- and S-video inputs and outputs; phono input; pre-out/main-in loop for each channel; front-panel A/V input; outputs for 2 front-speaker pairs; line-level subwoofer output. 2-zone multiroom mode; test-tone generator; 30 AM/FM presets. 2-zone multiroom kit optional. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1,000 Hz. S/N 94 dB phono, 104 dB line. 16½ x 6½ x 16¾ in; 34 lb Programmable and basic-function remote controls.....$1,149

SR-82 MkII 295-W A/V Receiver
5 channels; Dolby Pro Logic mode. 75 W x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. Phono input; line-level subwoofer output; pre-out/main-in loop for each channel. Features 12-dB/oct subwoofer crossover at 70 Hz. 2-zone multiroom mode; adjustable delay; 30 AM/FM presets; selectable wide/narrow tuner IF and noise reduction; clock/timer. 2-zone multiroom kit optional. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1,000 Hz. S/N 94 dB phono, 104 dB line; 16½ x 5¾ x 15 in; 34 lb Programmable and basic-function remote controls.....$899

SR-73 295-W A/V Receiver
5 channels; Dolby Pro Logic mode. 75 x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 4 audio and 3 video inputs; line-level outputs for each channel. Features motor-driven master volume control. Adjustable digital delay; auto input balance; test-tone generator. 5 user signal-processing presets; bass, treble, and bass-EQ controls. Programmable remote control with center and rear level controls. FM: cap ratio 1 dB; alt-ch sel 70 dB; S/N 72 dB stereo; THD 0.5% stereo; ch sep 45 dB. S/N 94 dB phono, 104 dB line. 16½ x 5¼ x 13½ in; 21 lb.....$699

SR-63 70-W/ch Receiver
2 channels. 70 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 2 ohms. Phono input. RC-5 system remote-control jacks; AC outlets. Features motor-driven volume control. Video switching; 30 AM/FM presets with battery-free memory backup; bass, treble, and bass-EQ controls. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 75 dB stereo; THD 0.5% stereo; ch sep 45 dB. S/N 90 dB line. 16½ x 5½ x 14¾ in. Remote control with controls for other Marantz components.....$399
SR-53. As above, 45 W x 2 into 8 ohms, 100 x 2 into 2 ohms. No video inputs or switching ...$349

NAD

Model 716 205-W A/V Receiver
5 channels. Dolby Pro-Logic, Hall modes. 55 W x 3 (main and center) + 20 W x 2 (rear) surround; 80 W x 2 cont avg into 8 ohms or 115 W x 2 cont avg into 4 ohms at 1,000 Hz stereo. 4 audio, including phono, and 3 video inputs; 2 video outputs. Features built-in pink-noise generator. Record-out selector; multiroom source control; display gives accurate information of relative volume settings; direct entry of desired FM frequency on front panel; 40 AM/FM presets with 6 storage banks to program according to station type; adjustable delay time in Dolby Pro Logic and Hall modes. Amp: FR 20-30,000 Hz ±1 dB; THD 0.08% at rated power; S/N 100 dB line. FM: S/N 73 dB mono, 67 dB stereo. Remote control $749

Model 705 40-W/ch Receiver
2 channels. 40 W x 2 cont avg into 8 ohms with 0.03% THD. 7 line-level inputs; 2 tape-monitor loops; buffered multiroom output; 5-way binding posts. Features independent listen/record capability; 39 AM/FM presets; remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50-dB quieting sens 35 dBf stereo $499

Model 701 25-W/ch Receiver
2 channels. 25 W x 2. Infrared-repeater input for multiroom applications; switchable phono/ line input. 20 AM/FM presets; remote control....$349

NAKAMICHI

AV-1 310-W A/V Receiver
5 channels; Dolby Pro Logic. 100 W x 2 (front) + 50 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs and outputs; video connectors including S-video; pre-out/main-in loops; mono line-level output. Features motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets. Amp: FR 10-70,000 Hz –3 dB; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; S/N 70 dB; THD 0.3%. 17 x 5⅜ x 14 in; 31 lb Programmable remote control.....$1,200
AV-2. As above, 70 W x 2 (front) + 35 (center) + 20 x 2 (rear) into 8 ohms with 0.1% THD. No S-video connectors. Non-programmable remote control.....$850

RE-1 80-W/ch Receiver
2 channels. 80 W x 2 into 8 ohms. Pre-out/main-in loops; 3 video inputs; 2 video outputs; speaker terminals; A/V inputs and outputs; AC outlet. Features Harmonic Time Alignment amplifier circuitry. Multiroom capability; 10 AM/FM presets; defeatable gain control; muting; monitor/record-out selectors; fluorescent display. Amp: FR 20-20,000 Hz –0.5 dB; THD 0.008%; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 14 in; 26 lb. Remote control $899
RE-2. As above, 55 W x 2 into 8 ohms. No video inputs/outputs. 20 lb $649

RE-3 37-W/ch Receiver
2 channels. 37 W x 2 into 8 ohms. Pre-out/main-in loops. 10 AM/FM station presets; fluorescent display; volume control. Amp: FR 20-20,000 Hz –0.5 dB; THD 0.01%; S/N 98 dB. FM: 50-dB quieting sens 38.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 10 in; 13 lb Remote control.....$429

ONKYO

The following feature a motor-driven volume control.

TX-SV919THX 420-W A/V Receiver
5 channels; digital Dolby Pro Logic, THX, and 8 surround modes. 100 W x 3 (front, center) + 60 x 2 (rear) or 110 x 2, all rms into 8 ohms. 10 audio and 6 video inputs including 6 S-video inputs; line-level outputs for each channel and multiple sources; mono subwoofer output; fiber-optic digital input; front-panel A/V input. Features bypassable subwoofer crossover. 8-mode digital sound-field processing; separate front and center tone controls; auto input balance; adjustable digital delay; 40 AM/FM presets; 6 preset groups with scan; on-screen displays with cursor control. RI-system programmable remote control, basic remote control $1,996

Integra TX-SV909PRO 450-W A/V Receiver
7 channels; digital Dolby Pro Logic, Ambisonic, and 8 surround modes. 110 W x 3 (front, center) + 30 x 2 (rear) + 30 x 2 (front enhance) or 110 x 2 rms into 8 ohms. 5 audio inputs; 6 S-video inputs; fiber-optic digital input; 5 audio outputs; 3 S-video outputs; 8 line-level outputs. 40 AM/FM presets; 6 preset groups with scan; A/V and audio-only record selectors; source-direct switch; Onkyo RI-system compatibility; on-screen displays; timer. Amp: THD 0.04%. FM: THD 0.1% mono. 18 x 7½ x 16¾ in; 49 lb. Programmable remote control.....$1,879

TX-SV717PRO 315-W A/V Receiver
5 channels; Dolby Pro Logic, Hall, and Matrix modes. 85 W x 3 rms (front, center) + 30 x 2 (rear) or 110 x 2 rms. 6 audio and 4 video inputs; line-level front, rear, center-channel, and subwoofer outputs; headphone jack. Adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-mute and tuning-level switches; timer; Onkyo RI-system compatibility; on-screen displays. Amp: THD 0.08%. 18 x 6¾ x 15⅜ in; 31 lb. Programmable remote control.....$969

TX-SV515PRO 205-W A/V Receiver
5 channels; Dolby Pro Logic. 55 W x 3 rms (front, center) + 20 x 2 (rear) or 80 x 2 rms. 7 audio and 3 video inputs; line-level center-channel output; 5-way binding posts; headphone jack. Hall surround mode; adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-mute and tuning-level switches; sleep timer; Onkyo RI-system compatibility; programmable remote control. Amp: THD 0.08%. 18 x 6¾ x 15⅜ in; 30 lb $539

TX-SV414PRO 180-W A/V Receiver
5 channels; Dolby Pro Logic. 50 W x 3 (front, center) rms + 15 x 2 (rear) rms or 60 x 2 rms into 8 ohms. 6 audio and 2 video inputs; line-level subwoofer output. Adjustable digital delay; 40 AM/FM presets; direct station access; 6 preset groups with scan; record-out selector; sleep timer. Onkyo RI-system remote control $400

TX-V940 100-W/ch Receiver
2 channels. 100 W x 2 rms into 8 ohms. 6 audio and 2 video inputs. A/V switching; 40 AM/FM presets; 6 preset groups with scan; direct station access; FM mute switch; loudness control; sleep timer. RI-system remote control.....$290

Pioneer VSX-D903S

OPTIMUS BY RADIO SHACK

STAV-3350 220-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Theater, Concert Hall, and Simulated Surround modes. 60 W x 3 (front) + 20 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.09% THD. 5 audio inputs; phono input; video and line-level center-channel outputs. Features motor-driven volume control. Simulated stereo mode for mono sources; adjustable digital delay; 30 AM/FM presets with scan; bass boost; sleep timer. Multiroom-capable system remote control $350

STAV-3280 175-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Studio/Simulated Surround and Simulated Stereo modes. 45 W x 3 (front, center) + 20 x 2 (rear) or 65 x 2 rms into 8 ohms with 0.09% THD. 4 audio inputs; phono input; video and line-level center-channel outputs. Features motor-driven volume controls. adjustable digital delay; 30 AM/FM presets with scan; bass boost; sleep timer. System remote control $300

STA-5500 50-W/ch Receiver
2 channels. 50 W x 2 rms into 8 ohms with 0.5% THD. 4 audio inputs; phono input; outputs for 2 speaker pairs. 30 AM/FM presets with scan; loudness, FM-mono, and tape-monitor controls. System remote control with volume and mute controls $200

PHILIPS

The following feature a bus system that enables all 900 Series components to communicate with one another, 30 AM/FM presets with labeling, direct station access, a 6-position sleep timer, and an alphanumeric display.

FR951 215-W A/V Receiver
4 channels; Dolby Pro Logic. 65 W x 3 (front, center) + 20 x 1 (rear) or 100 x 2, all into 8 ohms. 6 audio and 3 video inputs; 3 audio and 2 video outputs; 2 digital inputs; 1 digital output; line-level center-channel output. Variable digital delay; auto input balance; 6 DSP sound effects; 3-band acoustic EQ with 7 presets; unified remote control. Amp: FR 20-20,000 Hz; THD 0.09%; S/N 88 dB. FM: THD 0.4%; S/N 68 dB. 17⅛ x 4⅞ x 11⅞ in; 18 lb.....$450

FR931 120-W A/V Receiver
4 channels; Dolby Pro Logic. 50 W x 2 (front) + 10 x 2 (center, rear), all into 8 ohms. 4 audio inputs and 1 video input; 2 audio outputs and 1 video output. 6 DSP sound effects; auto input balance; cursor controls; unified remote control. Amp: FR 40-20,000 Hz; THD 0.3%; S/N 85 dB. 17⅛ x 4⅞ x 11⅞ in; 18 lb.....$330

FR911 50-W/ch Receiver
2 channels. 50 W x 2 into 8 ohms. 4 audio inputs; 2 audio outputs. Amp: FR 40-20,000 Hz; THD 0.3%; S/N 80 dB. FM: THD 0.45%; S/N 65 dB. 17⅛ x 4⅞ x 11⅞ in; 13 lb.....$220

PIONEER

The following all feature 30 AM/FM presets.

VSX-D2S 300-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, 42 Concert, 15 Movie, 15 Sports, and Simulated Surround modes. 70 W x 3 (front, center) with 0.005% THD + 45 x 2 (rear) with 0.8% THD, all into 8 ohms at 1,000 Hz or 125 x 2 cont avg into 8 ohms with 0.005% THD. Features source-direct mode; motor-driven volume control. Center/woofer output; 2 center-channel outputs; 5 video inputs; 5 audio inputs; 4 S-video inputs; 3 S-video outputs; pre-out/main-in loops for each channel; front-panel A/V input. On-screen icon-based graphic interface; A/V mixing and fade controls; sound-field parameter control with 9 user surround modes and 6 variable parameters; digital graphic and parametric EQ's; dynamic-range compressor/expander; tuner presets with labeling. 16⅝ x 6⅜ x 18⅛ in. Programmable A/V remote control.....$2,000

VSX-D903S 400-W A/V Receiver
4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) into 8 ohms with 0.8% THD + 100 x 1 (rear) into 4 ohms, all at 1,000 Hz or 130 x 2 into 8 ohms. 2 center-channel outputs; 5 audio and 5 video inputs; 2 S-video inputs; 2 S-video outputs; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. On-screen icon-based graphic interface including control of PD-F100 100-disc CD changer; sound-field parameter control; tuner presets with labeling. 16⅝ x 6⅜ x 16¾ in. Programmable A/V remote control.....$1,200

VSX-D703 400-W A/V Receiver
4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) into 8 ohms + 100 x 1 (rear) into 4 ohms, all at 1,000 Hz with 0.8% THD or 130 x 2 cont avg into 8 ohms with 0.05% THD. 5 audio and 5 video inputs; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. Front-panel A/V input; digital sound-field control; tone controls; on-screen displays. 16⅝ x 6⅜ x 16¾ in. Programmable A/V remote control.....$810
VSX-D603S. As above, without front-panel A/V input.....$710

VSX-D503S 265-W A/V Receiver
4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, and Hall modes. 75 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms, all at 1,000 Hz with 0.8% THD or 110 x 2 cont avg into 8 ohms with 0.09% THD. Features motor-driven volume control. 2 video inputs; 4 audio inputs; line-level center-channel output. Tone controls. 16⅝ x 5⅞ x 13¾ in. Programmable A/V remote control $500

VSX-453 220-W A/V Receiver
4 channels; Dolby Pro Logic, Studio Surround, and Simulated Surround modes. 60 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms, all with 0.8% THD at 1,000 Hz or 100 x 2 into 8 ohms. Features motor-driven volume control. 4 audio and 2 video inputs; line-level center-channel output. 16⅝ x 5⅝ x 13¾ in. A/V system remote control $375

Elite Series
VSX-97 A/V Receiver
Dolby Pro Logic, Concert, Movie, and Sports modes. Features Legato Link to extend FR above 20,000 Hz; source-direct mode with display defeat. On-screen icon-based graphic interface; A/V mixing and fade controls; user surround modes; adjustable initial-delay, liveness-effect, room-size, and wall-type parameters. Rosewood side panels $2,250

VSX-95 370-W Receiver
5 channels. 125 W x 2 (front) cont avg with 0.005% THD + 40 x 3 (center, rear) at 1,000 Hz with 0.08% THD, all into 8 ohms. MM-phono and line-level inputs. Bass, treble, and loudness controls. FR 5-100,000 Hz –3 dB line; S/N 77 dB phono, 80 dB line. 18⅛ x 6⅜ x 16⅝ in $1,350

VSX-53 500-W A/V Receiver
5 channels; Dolby Pro Logic mode; DSP. 100 W x 2 (front) + 100 x 2 (center) + 100 x 1 (rear). 4 audio inputs; 5 video inputs; 2 S-video inputs; S-video output; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. Multiroom capability; 5 digitally simulated sound fields; adjustable digital delay; 30 AM/FM presets; jog control; on-screen displays. Programmable remote control. 17⅜ x 6⅜ x 16⅝ in.....$900

SX-31 100-W/ch Receiver
2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. MM phono and line-level inputs. Bass and treble controls. FR 20-20,000 Hz ±0.5 dB phono, 10-70,000 Hz +0.5, –3 dB line; S/N 82 dB line. 16⅝ x 5⅛ x 13¾ in.....$450

RCA

RV3791F 280-W A/V Receiver
7 channels; Dolby Pro Logic, Simulated, Cinema, Theater, Stadium, Studio, and Rock modes. 60 W x 3 (front left, center, right) + 25 W x 2 (front surround) + 25 W x 2 (rear surround) all rms into 8 ohms. Four video and five audio input sources; line-level subwoofer output; front camcorder inputs; headphone jack. Features Normal, Wide, and Phantom center-channel modes. 30 AM/FM presets; direct station access; preset scan; 5 levels of DSP enhancement for each DSP setting; surround sound presets for each A/V source; switchable from 7 to 5 channels; adjustable time delay; test tone for surround balance; center and surround speaker level indicator. Amp: FR 8-100,000 Hz +1, –3 dB; THD 0.05%; S/N 95 dBA. 16½ x 6½ x 15 in. Programmable remote control.....$899

RV3681F 210-W A/V Receiver
5 channels. Dolby Pro Logic mode; Dolby Pro Logic surround, concert hall, Dolby 3, and center channel modes in normal, wide, and phantom. 60 W x 3 (front left, center, right) + 15 W x 2 (surround) all rms into 8 ohms. Three video and four audio input sources; line-level subwoofer output; front camcorder input; front headphone jack. Features Dolby Pro Logic surround sound. 30 AM/FM presets; preset scan; adjustable delay time; test tone for surround balance. Amp: FR 40-20,000 Hz ±1 dB; THD 0.09%; S/N 80 dBA nominal at 1 W. 16½ x 6 x 14½ in. Programmable remote control $449

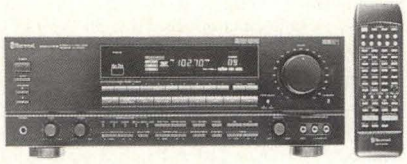
ROTEL

RX-950AX 50-W/ch Receiver
2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 5 inputs; phono input; pre-out/main-in loops; headphone jack. Motor-driven volume control; 16 AM/FM presets; mono switch; tone defeat; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 63 dB. 17⅜ x 4⅞ x 13 in $500

SANSUI

RZ2900 50-W/ch Receiver
2 channels. 50 W x 2 into 8 ohms with 0.05% THD. 4 audio, 1 video input. 5-band graphic equalizer; continuously variable loudness contour; remote control. 20 lb.....$220

RZ1900 30-W/ch Receiver
2 channels. 30 W x 2 into 8 ohms with 0.05% THD. 5 audio inputs; continuously variable loudness contour; remote control. 12 lb.....$200



Sherwood RV-6030R

SHERWOOD

RV-6030R 275-W A/V Receiver
5 channels; Dolby Pro Logic mode. 75 W x 3 (front, center) + 25 x 2 (rear), both with 0.5% THD at 1,000 Hz or 105 x 2 with 0.05% THD, all into 8 ohms. 5 audio and 4 video inputs; pre-out/main-in loops for front channels; line-level outputs for center and rear channels; front-panel A/V input; video-monitor output. Features Analog Devices processor; test-tone generator; adjustable digital delay; center- and rear-channel level controls; 30 AM/FM presets with scan; multiroom remote-control compatibility; system remote control. Amp: S/N 100 dB line. FM: 50-dB quieting sens 36.2 dBf stereo; cap ratio 1.25 dB; alt-ch sel 55 dB. 17⅜ x 5½ x 15 in; 25 lb.....$475
RV-5030R. As above, 65 W x 3 (front, center) + 20 x 1 (rear) or 85 x 2. Three video inputs. 17⅜ x 5 x 15 in $370
RV-4050R. As above, 50 W x 3 (front & center) + 20 W x 1 (rear) or 60 W x 2. Two video inputs; 3 audio inputs; no pre-outs. 17⅜ x 4¾ x 11 in.....$275

RX-4030R 65-W/ch Receiver
2 channels. 65 W x 2 into 8 ohms with 0.05% THD. 4 audio inputs; headphone jack. Features motor-driven volume control; C-MOS input switching. Line-level matrix surround; 30 AM/FM presets with scan; tape monitor; system remote control. Amp: S/N 100 dB line. FM: 50-dB quieting sens 36.2 dBf stereo; cap ratio 1.25 dB; alt-ch sel 55 dB. 17⅜ x 5 x 13 in $225

SONY

STR-G1ES 280-W A/V Receiver
5-channel; Dolby Pro Logic. 80 W x 3 (front and center) + 20 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; parallel A/B binding-post/banana-plug speaker outputs; preamp output for each channel. Features menu-driven graphic user interface and one-button remote control. Digital parametric front-channel EQ; 10 DSP sound-field modes with adjustable parameters; 30 AM/FM presets; sound-field linking to tuner stations; dot-matrix fluorescent display. Aluminum front panel. Amp: FR 10-20,000 Hz ±1 dB; S/N 87 dB phono, 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control $1,700

STR-GX900ES 360-W A/V Receiver
5-channel; Dolby Pro Logic. 100 W x 3 (front and center) + 30 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; center and surround preamp output. Digital parametric EQ; 10 preset DSP modes with adjustable parameters; dot matrix fluorescent display; 30 AM/FM presets; station labeling. Amp: FR 10-20,000 Hz ±1 dB; S/N 87 dB phono, 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control.....$850

STR-GX800ES 330-W A/V Receiver
5 channel; Dolby Pro Logic. 90 W x 3 (front and center) + 30 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; front and center preamp output; 9 sound-field modes. Amp: FR 10-50,000 Hz ±1 dB; S/N 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control $700

STR-D915 350-W A/V Receiver
5-channel; Dolby Pro Logic. 100 W x 3 (front and center) + 25 W x 2 (rear) into 8 ohms. 9 audio inputs; 3 video outputs; headphone jack. Auto-input balance; surround and center channel level controls; 6 surround modes with variable delay; sound-field linking to tuner stations; 30 AM/FM presets; 4/8-ohm switch; station labeling. Amp: FR: 10-50,000 Hz ±1 dB; S/N 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5¾ x 17 x 14⅛ in; 22 lb ...$500

STR-D715 290-W A/V Receiver
5-channel; Dolby Pro Logic. 80 W x 3 (front and center) + 25 W x 2 (rear) into 8 ohms. 8 audio inputs; 3 video outputs; headphone jack. Auto-input balance; surround and center channel level controls; 6 surround modes with variable delay time; sound-field linking to tuner stations; 30 AM/FM presets; station labeling; auto and direct tuning; bass, treble and balance controls. Amp: FR: 10-50,000 Hz ±1 dB; S/N 75 dB phono, 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5¾ x 17 x 14⅛ in; 22 lb $430

STR-D615 250-W A/V Receiver
5-channel; 70 W x 3 (front and center) + 20 W x 2 (rear) into 8 ohms. Headphone jack. Auto-input balance; surround and center channel level controls; 2 surround modes with variable delay time; 30 AM/FM presets. Amp: FR: 10-50,000 Hz ±1 dB; S/N 75 dB phono, 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5⅜ x 17 x 11⅝ in; 16 lb.....$350

STR-D515 200-W A/V Receiver
5-channel; Dolby Pro Logic. 70 W x 2 (front) + 20 W x 3 (center and rear) into 8 ohms. 6 A/V inputs and outputs; headphone jack. Auto-input balance; hall mode with 20 ms delay; 30 AM/FM presets; loudness and mute controls. Amp: FR: 10-50,000 Hz ±1 dB; S/N 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5⅜ x 17 x 11⅝ in; 16 lb.....$300

STR-D315 100-W/ch Receiver
2-channel. 100 W x 2 into 8 ohms. 5 audio inputs; 1 video output; headphone jack. Auto-input balance; 30 AM/FM presets. Amp: FR: 10-50,000 Hz ±1 dB; S/N 75 dB phono, 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5⅜ x 17 x 11⅝ in; 14 lb.....$250

TEAC

TR-SV7000 277-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 72 W x 2 (front) + 85 x 1 (center) + 24 x 2 (rear) at 1,000 Hz with 0.7% THD or 100 x 2 rms with 0.07% THD. 6 audio inputs including phono, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control. Normal, Wide, and Phantom center-channel modes; adjustable digital delay; test-tone generator; 30 AM/FM presets; sleep timer; fluorescent display. Amp: FR 10-60,000 Hz –3 dB line; S/N 76 dB line. FM: 50-dB quieting sens 38 dBf stereo; AM rej 60 dB; cap ratio 1.5 dB. Remote control with center and rear level controls.....$499

AG-V3050 258-W A/V Receiver
5 channels; Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 70 W x 3 (front, center) + 24 x 2 (rear) or 100 x 2 into 8 ohms with 0.07% THD. 7 audio inputs including phono, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control; adjustable digital delay; 30 AM/FM presets. FR 10-60,000 Hz –3 dB line; S/N 76 dB line. FM: cap ratio 1.5 dB. 17⅛ x 6⅛ x 15 in. Remote control with center and rear level controls...$499

AG-V2050 230-W A/V Receiver
4 channels; Dolby Surround. 100 W x 2 (front) rms into 8 ohms with 0.07% THD + 15 x 2 (rear). 6 audio inputs including phono, 2 tape, and 2 A/V; 2 video inputs; video-monitor output. Features motor-driven volume control. 20-ms digital delay; 30 AM/FM presets. Amp: FR 10-60,000 Hz –3 dB line; S/N 76 dB line. FM: 50-dB quieting sens 38 dBf stereo; cap ratio 2 dB. 17⅛ x 5⅞ x 13¾ in. Remote control ..$379

AG-V1050 100-W/ch Receiver
2 channels. 100 W x 2 rms into 8 ohms with 0.08% THD. Features motor-driven master-volume control. 6 audio inputs; 2 video inputs; video-monitor output; headphone jack. 30 AM/FM presets with scan; direct station access; loudness switch; mute; dot-matrix fluorescent display. Amp: FR 10-70,000 Hz +1, –3 dB line; S/N 94 dB line. FM: 50-dB quieting sens 38 dBf stereo; cap ratio 1.5 dB. 17⅛ x 5¼ x 13¼ in. Remote control.....$319

AG-750 52-W/ch Receiver
2 channels. 52 W x 2 rms into 8 ohms with 0.08% THD. Features qmotor-driven volume control. Headphone jack. Matrix surround; 30 AM/FM presets; direct station access; mute; fluorescent display. Amp: FR 10-70,000 Hz +1, –3 dB line; S/N 94 dB line. FM: cap ratio 1.5 dB. 17⅛ x 5 x 11½ in. Remote control.....$259

Yamaha RX-V670

TECHNICS

Class H+ refers to Technics' proprietary system of providing two power supplies for each amplifier output, one for low-level signals and one for high-level signals, to reduce heat and improve dynamic headroom.

SA-TX1000 470-W A/V Receiver
5 channels; Dolby Pro Logic and THX Cinema modes. 120 W x 3 (front, center) + 55 x 2 (rear) into 6 ohms at 1,000 Hz with 0.8% THD or 125 x 2 into 6 ohms with 0.05% THD. 4 video inputs including 2 S-video; 2 audio inputs; subwoofer output; front-panel A/V input. Features THX certification; Class H+ amplifier circuitry; decorrelation and timbre-matching circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets; adjustable display brightness. A/V remote with volume control $1,300

SA-GX770 400-W A/V Receiver
4 channels. Dolby Pro Logic mode. 100 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.8% THD or 125 x 2 into 6 ohms with 0.05% THD. 2 video and 4 audio inputs; subwoofer output; front-panel A/V input. Features Class H+ amplifier circuitry; motor-driven volume control. Help/instruction displays; 30 AM/ FM presets. A/V remote control.....$530

SA-GX670 320-W A/V Receiver
4 channels. Dolby Pro Logic mode. 80 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.8% THD or 110 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs. Class H+ amp circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets. A/V remote with volume control $430

SA-GX470 195-W A/V Receiver
4 channels. Dolby Pro Logic mode. 55 W x 3 (front, center) + 30 x 1 (rear), both into 8 ohms at 1,000 Hz with 0.8% THD or 100 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs. Features Class H+ amplifier circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control.....$330

SA-GX170 100-W/ch Receiver
2 channels. 100 W x 2 into 8 ohms with 0.08% THD. 5 audio inputs. Class H+ amp circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control $230

YAMAHA

RX-V1070 390-W A/V Receiver
5 channels; digital Dolby Pro Logic; Rock Concert, Jazz Club, Church, and Concert Hall sound fields; 35mm Theater, 70mm Theater, and TV Cinema DSP modes. 110 W x 3 (front, center) into 8 ohms with 0.015% THD + 30 x 2 (rear) with 0.08% THD. 4 audio and 4 A/V inputs; line-level outputs for each channel; 2 center-channel speaker outputs; subwoofer output with low-pass filter; 3 S-video inputs and 3 S-video outputs including 2 VCR loops and monitor output; headphone jack; banana-plug-compatible speaker outputs. Features motor-driven volume control; Wide and Phantom center-channel modes; 40 AM/FM presets; tone-defeat switch; sleep timer; bass boost; on-screen displays including level meters. 41 lb. Programmable remote control.....$1,349

RX-V870 290-W A/V Receiver
5 channels; digital Dolby Pro Logic; enhanced 35mm, 70mm, and TV Cinema DSP modes; Rock Concert, Jazz Club, Church, and Concert Hall music DSP modes. 80 W x 3 (front, center) with 0.015% THD + 25 x 2 (rear) with 0.08% THD, all rms into 8 ohms. 4 audio and 3 A/V inputs; line-level outputs for all channels; center-channel outputs for 2 speakers; subwoofer output; 3 S-video inputs; 3 S-video outputs; headphone jack. Features motor-driven volume control; Normal, Wide, and Phantom center-channel modes; 40 AM/FM presets; bass boost; record-out selector; tone-control-bypass switch; sleep timer; on-screen displays. Programmable remote with volume control $949

RX-V670 260-W A/V Receiver
5 channels; Dolby Pro Logic; 35mm Theater Cinema, Rock Concert, Concert Hall, Mono Movie, and Concert Video DSP modes. 70 W x 3 (front, center) into 8 ohms with 0.08% THD + 25 x 2 (rear) with 0.3% THD. 4 audio and 3 A/V inputs; pre-out/main-in loops; line-level rear outputs; headphone jack. Features motor-driven volume control; Wide and Phantom center-channel modes; auto input balance; 40 AM/FM presets. Programmable remote control.....$749

RX-770 85-W/ch Receiver
2 channels. 85 W x 2 into 8 ohms with 0.019% THD or 220 x 2 into 2 ohms. 4 audio and 2 video inputs; 3-way binding posts; pre-out/ main-in loops; infrared input and output ports. Features motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; variable loudness control. 22 lb. Remote control.....$549

RX-V480 210-W A/V Receiver
5 channels; digital Dolby Pro Logic with enhanced 35mm Theater, Concert Video, Mono Movie, Rock Concert, and Concert Hall DSP modes. 60 W x 3 (front, center) with 0.04% THD + 15 x 2 (rear), all rms into 8 ohms. 4 audio and 2 A/V inputs; 2 tape monitors; headphone jack. Features motor-driven volume control. Digital delay; Normal, Wide, and Phantom center-channel modes; 40 AM/ FM presets; auto FM preset setting; center and rear level controls; sleep timer. System remote with master-volume control.....$399

RX-570 70-W/ch Receiver
2 channels. 70 W x 2 into 8 ohms with 0.019% THD or 160 x 2 into 2 ohms. 6 audio inputs. Features motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; signal-strength meter; record-out selector; sleep timer; variable loudness control. Remote control.....$399

RX-485 65-W/ch Receiver
2 channels. 65 W x 2 rms into 8 ohms with 0.04% THD or 150 x 2 into 2 ohms. 6 audio inputs including 2 tape monitors. Features motor-driven volume control; source-direct switch; 40 AM/FM presets; variable loudness control; fluorescent display. 17⅛ x 5 x 11¼ in. Yamaha system remote with volume control $299

POWER AMPLIFIERS

ACURUS

Model 200X3 600-W Amplifier
3 channels. Designed for home-theater use. 200 W x 3 cont avg into 8 ohms with 0.06% THD or 250 x 3 cont into 4 ohms. Symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metalized polypropylene capacitors. S/N 110 dBA. 19-in front panel optional. 17 x 7 x 15 in; 45 lb.....$1,299
Model 100X3. As above, 100 W x 3 cont ..$899

A250 250-W/ch Amplifier
2 channels. 250 W x 2 cont avg into 8 ohms with 0.06% THD or 350 x 2 into 4 ohms. Symmetrical circuit topology; Class A discrete input and driver stage without integrated circuits; bipolar Class A/B output stage; glass-epoxy circuit board; 1% metal-film resistors; metalized polypropylene capacitors; transistors matched for Beta characteristics; 1,000-VA toroidal transformer; aluminum heat sink. S/N 110 dBA. 19-in front panel optional. 17 x 5 x 12 in; 35 lb.....$995

A150 150-W/ch Amplifier
2 channels. 150 W x 2 cont into 8 ohms with 0.06% THD or 200 x 2 into 4 ohms. Glass-epoxy circuit board; bipolar output transistors; toroidal output transformer; 1% metal-film resistors. S/N 110 dBA. 19-in front panel optional. 17 x 5 x 10 in; 32 lb.....$699

ADCOM

GFA-5800 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms or 400 x 2 into 4 ohms. 32 precision-matched MOSFET output devices; thermally controlled forced-air cooling. FR 10-20,000 Hz –0.25 dB; THD 0.18%; S/N 100 dB. 17 x 8½ x 14¼ in; 57 lb $1,500

GFA-555II 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 325 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor. FR 10-20,000 Hz –0.25 dB; THD 0.04%; S/N 110 dB. 17 x 7¼ x 12¼ in; 35 lb.....$950

GFA-6000 420-W Amplifier
5 channels. 100 W x 3 + 60 x 2 into 8 ohms. Designed for home theater systems. Level controls for each channel. FR 10-20,000 Hz –0.25 dB; THD 0.09%; S/N 102 dB. 17 x 5½ x 14¼ in; 32 lb.....$850

GFA-2535/L 240-W Amplifier
4 channels. 60 W x 4 or 60 x 2 + 200 x 1 into 8 ohms. Designed for multiroom or home theater systems. Level controls for each channel. FR 10-20,000 Hz –0.5 dB; THD 0.06%; S/N 100 dB. 17 x 5½ x 14 in; 32 lb $630

A/D/S/

PH6 750-W Amplifier
6 channels. 125 W x 6, 125 x 4 + 250 x 1, 125 x 2 + 250 x 2, or 250 x 3, all into 4 ohms. Discrete Class AB design with low negative feedback; 2-ohm stability; 130,000-µF capacitors; variable-speed cooling fan; remote signal-sensing power turn-on. DIN and gold-plated RCA inputs $2,399

PH4 300-W Amplifier
6 channels. 50 W x 6, 50 x 4 + 100 x 1, 50 x 2 + 100 x 2, or 50 x 3, all into 4 ohms. Features discrete Class AB, low negative feedback design; 2-ohm stability; remote signal-sensing power turn-on. Gold-plated RCA inputs $1,699

AMC

CCVT CVT2030 30-W/ch Tube Amplifier
2 channels. 30 W x 2. Class A tube input and output stages; custom output transformers; heat management system. Balanced and bridging input modules optional $699

Model 2445 180-W Amplifier
2, 3, or 4 channels. 45 W x 4 or 90 W x 2 or 90 W x 1 + 45 W x 2. Variable input sens $399

ARAGON

Palladium 100-W Mono Amplifier
1 channel. 100 W x 1 cont into 8 ohms with 0.03% THD or 600 x 1 into 4 ohms. Balanced dual-differential design; separate amplification of positive and negative balanced-input signals via 2 discrete amplifiers in single chassis; 2,000-VA transformer; Class A operation with Class A/B mode into 2 or 4 ohms. S/N 112 dB. 19 x 6½ x 14½ in; 65 lb.....$4,000/pr

Model 4004 MkII 200-W/ch Amplifier
2 channels. 200 W x 2 cont into 8 ohms with 0.05% THD or 400 x 2 into 4 ohms. Two discrete mono amplifiers in single chassis, each with toroidal transformer; direct circuit coupling with no capacitors in signal path; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 6½ x 14½ in; 65 lb.....$1,850

ARCAM

Delta 120.2 100-W/ch Amplifier
2 channels. 100 W x 2 cont into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 cont into 8 ohms. Two speaker output pairs. Dual-mono design with individual power supplies and transformers for each channel. Bridging switch. FR 10-20,000 Hz ±0.5 dB; THD 0.01%; S/N 110 dB.....$1,100

AUDIOACCESS

PX-612 30-W/ch Multiroom Amplifier
12 channels. Designed for multiroom and home theater applications. 30 W x 12 cont avg into 8 ohms or 40 x 12 into 4 ohms. Features wire harness and external termination board for speaker hook-up; bridging capability. Hybrid design with discrete driver and output stages; RF filtering on audio inputs; signal sensing with auto mute; self-resetting over-current, short circuit, and thermal protection. RCA inputs; pass-through inputs for daisy-chaining additional channels/PX-612's. FR 20-20,000 Hz +0, –0.2 dB; THD 0.1%; slew rate 35 V/µs; damping factor 200. 17⅜ x 4 x 15 in.....$1,850

AUDIO BY VAN ALSTINE

FET-Valve 500hc 250-W/ch Tube Amplifier
2 channels. 250 W x 2 into 8 ohms. Hybrid design with vacuum tube and Class A MOSFET circuitry. THD 0.04%. 17 x 7 x 13 in; 38 lb....$1,695
FET-Valve 300hc. As above, 150 W x 2 into 8 ohms. 33 lb $1,395

Omega III 440 220-W/ch Amplifier
2 channels. 220 W x 2 into 8 ohms. Active feedback design. THD 0.05%; slew rate 150 V/µs. 17 x 7 x 13 in; 38 lb.....$1,095
Omega III 260. As above, 130 W x 2 into 8 ohms. 30 lb $795

AUDIO DESIGN ASSOCIATES

The following are designed for multiroom or home theater applications.

MPA-500 2,000-W Amplifier
5 channels. 400 W x 5. THX certification; separate power supply. Each chassis 5¼ x 19 x 16½ in.....$5,999

BPA-500 500-W Mono Amplifier
1 channel. 500 W x 1. THX certification. 5¼ x 19 x 16½ in $2,199

MPA-6 700-W Amplifier
6 channels. 90 W x 5 + 250 x 1. Variable 20-200 Hz subwoofer crossover with dedicated output and level control; 5-way binding posts. Variable input sens each channel. 5¼ x 19 x 16½ in; 32 lb.....$1,699

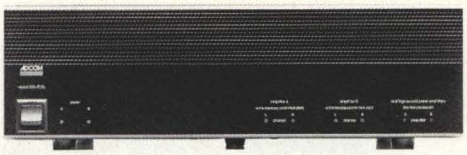
MPA-5 575-W Amplifier
5 channels. 115 W x 5. 5-way binding posts. Variable input sens for each channel. 5¼ x 19 x 16½ in; 32 lb.....$1,599

AUDIO INNOVATIONS

S1000 50-W Tube Mono Amplifier
1 channel. 50 W x 1. Class A design; ground-isolation switch. 4- and 8-ohm outputs.....$2,700/pr
S800. As above, 25 W x 2.....$1,400

AUDIO RESEARCH

D400 MkII 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Bridgeable design with dedicated input-stage power transformer; direct-coupled output and input drivers; elastomer feet for isolation/damping. Balanced-XLR and unbalanced-RCA inputs; inverting unbalanced inputs. Slew rate 50 V/µs. 19 x 9 x 17¾ in; 76 lb $5,495
D300. As above, 160 W x 2 into 8 ohms or 300 x 2 into 4 ohms. Without dedicated input-stage transformer or inverting unbalanced inputs. 19 x 7 x 12⅞ in; 48 lb.....$3,995
D200. As D300, 110 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 19 x 5¼ x 11⅞ in; 33 lb $2,495



Adcom GFA-2535/L

AUDIOSOURCE

AMP One 80-W/ch Amplifier
2 channels. 80 W x 2 rms into 8 ohms or 200 x 1 into 4 or 8 ohms. Soft-clipping circuitry; toroidal power supply. Separate high- and medium-level inputs. A/B speaker selector. FR 20-20,000 Hz ±0.5 dB; THD 0.04%; dynamic headroom 2 dB. 16½ x 2⅜ x 11⅝ in $300

AUDIRE

Parlando 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 360 x 2 into 2 ohms, all with 0.02% THD. Dual-mono Class A design; 32 output transistors and 8 drivers; 1-ohm capability. RCA and balanced-XLR inputs. 2 power switches. FR

2-100,000 Hz –1 dB; slew rate 50 V/µs; damping factor 800 at 1,000 Hz. 3-yr warranty. 19 x 8¾ x 18½ in; 85 lb $3,741

Otez 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms, 500 x 2 into 4 ohms, 800 x 2 into 2 ohms, or 1,000 x 1 into 8 ohms. Dual-mono Class AB design; one fuse for every 2 output transistors; protection circuitry outside signal path; 2 combination circuit-breaker/power switches. RCA and balanced-XLR inputs. FR 2-100,000 Hz –1 dB; slew rate 50 V/µs; damping factor 850 at 1,000 Hz. 3-yr warranty. 19 x 8¾ x 18½ in; 85 lb $3,569

Tenendo 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.05% THD. Dual-mono Class AB design; 8 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry outside signal path. RCA and balanced-XLR inputs. FR 2-100,000 Hz –1 dB; slew rate 50 V/µs; damping factor 700 at 1,000 Hz. 3-yr warranty. 19 x 7 x 10 in; 45 lb.....$2,154

B&K COMPONENTS

All 8-ohm power ratings are at 1,000 Hz with 0.09% THD.

AV6000 630-W Amplifier
6 channels. 105 W x 6 into 8 ohms. Designed for home-theater or multiroom applications. Features 6 discrete amplifiers. Gold-plated connectors. Level control for each channel. FR 5-45,000 Hz; S/N 90 dB; slew rate 20 V/µs; dynamic headroom 0.9 dB. 17 x 5¼ x 16 in; 40 lb.....$1,298
AV654. As above, 60 W x 6 into 8 ohms. Configurable for 5, 4, or 3 channels. Slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5¼ x 11 in 25 lb.....$998

EX4420 M/BAL 200-W Mono Amplifier
1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Class A DC-coupled pre-driver circuitry; MOSFET output stage; toroidal transformer. Balanced inputs. FR 1-45,000 Hz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5¼ x 16 in; 40 lb $1,098

B&K EX4420 M/BAL mono power amp (bottom) and AVP2000 preamp

ST3030/BAL 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms. Balanced inputs. FR 5-45,000 Hz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.1 dB. 17 x 5¼ x 16 in; 38 lb.....$798
ST2020/BAL. As above, 150 W x 2. Dynamic headroom 1.5 dB. 32 lb $698

ST1400/BAL 105-W/ch Amplifier
2 channels. 105 W x 2 into 8 ohms. Class A pre-driver stage; MOSFET output stage. Balanced inputs. FR 5-45,000 Hz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5¼ x 15¾ in; 25 lb $598
ST1400 M/BAL. Mono version of above. 105 W x 1 .....$598

BERNING

EA-2101 100-W/ch Tube Amplifier
2 channels. 100 W x 2. Triode design with switching power supply; 4 isolated transformer output windings for each channel. Balanced and unbalanced inputs $3,900

BIC AMERICA

SWA100 70-W Mono Amplifier
1 channel. 70 W x 1 cont avg into 8 ohms from 20-70 Hz with 0.7% THD or 100 x 1 cont avg into 4 ohms. Designed for subwoofers. Class AB operation. Dynamic headroom 2 dB. 15 lb ..$399

BOULDER

Model 500 150-W/ch Amplifier
2 channels. 150 W x 2 cont into 8 ohms with 0.0015% THD, 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Switching between mono-balanced-output and stereo operation; 120/240-V operation. FR 20-20,000 Hz +0, –0.04 dB; slew rate 35 V/µs stereo; damping factor 800 at 1,000 Hz. 17 x 7¾ x 16½ in; 58 lb.....$5,800
Model 500AE. As above 120-V operation only. Gain stage hand-built with 69 discrete components $4,650
Model 250AE. As Model 500AE, 75 W x 2 cont into 8 ohms with 0.0015% THD, 125 x 2 cont into 4 ohms, or 250 x 1 cont into 8 ohms. 120/240-V operation. Slew rate 25 V/µs. 17 x 6¼ x 16½ in; 35 lb $3,125
Model 102AE. As Model 500AE, not bridgeable. 100 W x 2 cont into 8 ohms with 0.0015% THD or 170 x 2 cont into 4 ohms. 120/240-V operation. 17 x 4⅛ x 16½ in $2,875

BRYSTON

The following feature a 20-year parts-and-labor warranty. Models 3B-NRB and 4B-NRB are available in THX-certified versions.

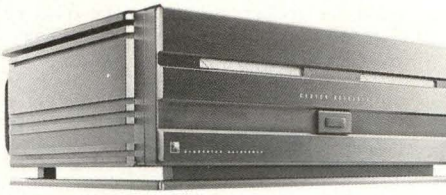
Model 4B-NRB 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms with 0.01% THD. Dual power supplies with multiple filter capacitors; 2,496-square-in heat sink; soft-start circuitry; input buffer. Gold-plated connectors; balanced-XLR and RCA inputs. LED indicators; mono/stereo switch. Slew rate 60 V/µs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5¼ x 15½ in; 42 lb $2,295

Model 3B-NRB 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; ground-lift switch to separate system and audio grounds. Slew rate 60 V/µs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5¼ x 9 in; 28 lb.....$1,395

Model 2B-LP 50-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; 615-square-in heat sink; 1% metal-film resistors; polystyrene capacitors; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; ground-lift switch to separate system and audio grounds. Slew rate 60 V/µs. 19 x 1¾ x 10 in; 48.3 lb.....$750

CARVER

TFM-75 750-W/ch Amplifier
2 channels. 750 W x 2 into 8 ohms with 0.25% THD or 1,000 W x 2 cont avg into 4 ohms. Dual-mono design including 2 power cords; transfer function modified to emulate reference tube amplifier; fan cooling; protection circuitry. Input-sens controls for each channel; 2 analog level meters. S/N 100 dBA; dynamic headroom 1.2 dB. 19 x 5¼ x 14¾ in; 55 lb.....$2,200



Carver Research Lightstar

TFM-55x 380-W/ch Amplifier
2 channels. 380 W x 2 into 8 ohms with 0.5% THD, 500 W x 2 into 4 ohms, or 1,000 W x 1. Transfer function modified to emulate reference tube amplifier; protection circuitry. 2 analog level meters; removable rack handles. S/N 100 dBA. 19 x 4¾ x 14⅜ in; 28 lb.....$1,095

TFM-35x 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms with 0.2% THD, 350 W x 2 into 4 ohms, or 700 W x 1. THX certification; protection circuitry. Gold-plated RCA inputs; binding-post outputs. 2 analog level meters; removable rack handles. S/N 100 dBA; dynamic headroom 2.1 dB. 19 x 4½ x 14½ in; 30 lb.....$800

TFM-6cb 65-W/ch Amplifier
2 channels. 65 W x 2 into 8 ohms with 0.1% THD, 100 x 2 into 4 ohms, or 180 x 1. Protection circuitry. Line-level outputs. L/R level controls; LED overload indicators; removable rack handles. S/N 92 dBA; dynamic headroom 1.1 dB. 19 x 1¾ x 12½ in; 16 lb.....$350

Carver Research
Lightstar Reference 300-W/ch Amplifier
2 channels. 300 W x 2 with 0.2% THD, 600 x 2 cont into 4 ohms, or 1,200 x 2 cont into 2 ohms. Features high-current reactive load-independent amplifier topology designed to provide consistent performance independent of reactive speaker loads; digital transformer; discrete dual-mono design including 2 AC cords; built-in line conditioning; servo-controlled touch-plate for standby power; solid ⅜-in-thick anodized aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 dB high gain; slew rate 50 V/µs. 19 x 7 x 17⅞ in; 75 lb.....$3,500

CELLO

Performance II 200-W Mono Amplifier
1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Features Class AB1 design with noninverting polarity; separate dual-choke power supply; 40 output devices per channel. Bal-

Carver separates. The essence of total control.

Enticed by the sweetness of separates for your home theater system?

But a nightmare image of a bazillion boxes and unruly wires has given you the heebie jeebies?

R-e-l-a-x.

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When matched with a Carver amplifier (models from basic stereo to multi-channel), the CT-27v lets you direct power to any array of speaker combinations – a task for which a mere receiver is woefully undermanned. So you'll achieve wider frequency response and have the dynamic headroom necessary for those explosive moments in great movie soundtracks.

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CIRCLE NO. 44 ON READER SERVICE CARD

anced input. THD 0.1%; S/N 105 dB; damping factor 200; dynamic headroom 2.7 dB. Amplifier and power supply each 17½ x 8½ x 18½ in; 45 lb $22,000/pr
Bridging kit $385

Duet 350 350-W/ch Amplifier
2 channels. 350 W x 2 into 8 ohms or 600 x 2 into 4 ohms. Features bridgeable Class AB design with noninverting polarity; 12 output devices per channel. Balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12⅝ x 23⅜ in; 95 lb $7,500

CLASSÉ AUDIO

Classé 25 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms or 1,000 W x 1 into 8 ohms; 500 W x 2 into 4 ohms or 1,600 W x 1 into 4 ohms. High-current design featuring custom curved heat sinks. Rear external switching for regular or balanced, and stereo or mono operation; sculpted one-piece handles. Available in satin-black or silver finish. FR 20-20,000 Hz ±0.1 dB; S/N 100 dB. 19 x 8 x 20¼ in; 68 lb $3,995
Classé 15. As above, 175 W x 2 into 8 ohms or 700 W x 1 into 8 ohms; 350 W x 2 into 4 ohms or 1,200 W x 1 into 4 ohms. 19 x 7¼ x 17 ¼ in; 56 lb $2,995
Classé 10. As above, 125 W x 2 into 8 ohms or 400 W x 1 into 8 ohms; 250 W x 2 into 4 ohms or 800 W x 1 into 4 ohms. High-current design with large heat sinks. Regular and balanced inputs. 19 x 6½ x 16 in; 46 lb $1,995
Classé 70. As above, 75 W x 2 into 8 ohms; 150 W x 2 into 4 ohms. High-current design with dual heat sinks. Switchable between regular and balanced operation. 19 x 4⅞ x 11¾ in; 30 lb $1,195

CODA

Model 20 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 800 W x 1. Class A/AB operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; independent rectification and supply capacitors for each channel; double-sided gold-plated circuit boards; anodized chassis; toroidal transformer. Balanced and unbalanced inputs. Slew rate 50 V/µs. 10-yr warranty. 19 x 7 x 19 in $4,750
Model 11. As above, 100 W x 2 or 400 W x 1. All Class A operation $4,750
Model 10.5. As Model 20, 100 W x 2 or 400 W x 1 ..... $2,750

CONRAD-JOHNSON

Premier Eight-A 275-W Mono Tube Amplifier
1 channel. 275 W x 1. Polypropylene capacitors for all power-supply applications; proprietary Transpectral output transformers with small signal bypass beyond 500,000 Hz. LED bias indicators. 19 x 20 x 9½ in; 85 lb $7,495
Premier Twelve. As above, 140 x 1. 17½ x 15¼ x 7¼ in; 54 lb $3,295
Premier Eleven. As Premier Twelve, stereo. 70 W x 2 ..... $3,295

MF2300 240-W/ch Amplifier
2 channels. 240 W x 2 into 8 ohms with 1% THD. Features MOSFET output stage; FET input stage; low-feedback design; polypropylene and polystyrene capacitors. 19 x 18⅞ x 6¾ in; 55 lb $2,795
MF2200. As above, 200 W x 2. 19 x 16⅞ x 5¼ in; 46 lb $1,995
MF2100. As above, 100 W x 2. 19 x 13⅞ x 4⅜ in; 34 lb $1,495

CONTINUUM

Audio Stage 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms, 400 W x 2 into 4 ohms. Comes with AC-coupled unbalanced input or DC balanced input. Class A/AB circuitry; FET differential input with bipolar outputs; no overall feedback. Distortion .1% from 10-20,000 Hz both channels driven into 2-8 ohms; gain 26 dB; max current >50 amps peak per channel; slew rate 50 V/µs. 17 x 6 x 14 in; 45 lb $1,750

COUNTERPOINT

A $250 balanced-input option is available for all models, and a $100 THX option is available for the Solid 1a and Solid 2a.

NP Mono 150-W Hybrid Mono Block
1 channel. Class A tube input stage; no negative feedback; insulated-gate bipolar output transistors; balanced inputs. Current capability 250 amperes peak to peak; FR 1-100,000 Hz; distortion 0.5%; input imp 100 kilohms. 6⅔ x 19 x 19 in $7,595
NPS-400. As above, 200 W x 2 into 8 ohms; current capability 200 amperes $3,995
NPS-200. As above, 100 W x 2; current capability 100 amperes $2,495

Solid 2a 400-W Amplifier
1 channel. Bipolar cascode, FET, and DC servo circuitry; differential and complementary topologies; direct coupling; fully regulated low-level stages; ½-W metal-film resistors; polypropylene capacitors; gold/Teflon RCA jacks. Current capability 170 amperes peak to peak; FR 1-120,000 Hz; distortion 0.2%; input imp 100 kilohms. 6⅔ x 19 x 19 in $1,995
Solid 1a. As 2a, 120 W x 2 into 8 ohms; current capability 70 amperes; FR 1-150,000 Hz. 4½ x 19 x 19 in $1,295

CREEK

A42 50-W/ch Amplifier
2 channels. 50 W x 2 or 150 x 1, both into 8 ohms. FR 3-25,000 Hz –1 dB; THD 0.03% from 20-20,000 Hz; S/N 105 dB; ch sep 80 dB at 1,000 Hz $595

DB SYSTEMS

DB-6A 40-W/ch Amplifier
2 channels. 40 W x 2 rms into 8 ohms with 0.003% THD or 60 W x 2 rms into 4 ohms with 0.01% THD. Features 12-dB/oct Butterworth subsonic filter; speaker-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack mount optional. FR 20-40,000 Hz –1 dB; slew rate 15 V/µs; damping factor 400 from 20-1,000 Hz. 5-yr transferable warranty. 16 x 12⅞ x 5 in; 18 lb $795
DB-6A-M. As above, 1 channel. 140 W x 1 cont into 8 ohms with 0.008% THD or 225 x 1 cont into 4 ohms with 0.02% THD. Slew rate 30 V/µs; damping factor 200 from 20-1,000 Hz $795

DENON

POA-5000 400-W Amplifier
6 channels. 50 W x 4 + 100 x 2 into 8 ohms with 0.02% THD. Class A design; bridgeable to 5, 4, or 3 channels; 3 independent power supplies; toroidal transformer; discrete output transistors. Direct input; jack for remote turn-on/off from Denon preamp. Gold or black $1,500

POA-2800BK 200-W/ch Amplifier
2 channels. 200 W x 2 rms into 8 ohms with 0.01% THD. Class A, dual-mono design; 6 discrete output transistors per channel; 3 independent power supplies. Remote turn-on/off from Denon preamp $850

POA-800 50-W/ch Amplifier
2 channels. 50 W x 2 rms into 8 ohms with 0.08% THD or 120 x 1 into 8 ohms. Discrete output transistors. 3-way speaker outputs. Remote turn-on/off from Denon preamps; peak signal indicator $350

DYNACO

Stereo 80 40-W/ch Tube Amplifier
2 channels. 40 W x 2 into 2, 4, or 8 ohms. Features two 6DJ8, two 12AT7, and four 6550WA tubes; selectable triode/Ultralinear operation. 5-way binding posts; gold RCA connectors. Bias trim control. FR 2-75,000 Hz ±3 dB; THD 1%; S/N 90 dB; ch sep 75 dB at 11 kHz; slew rate 30 V/µs. 3-yr warranty with 1 yr on tubes. Black. 17 x 5½ x 14½ in; 35 lb $1,799

Stereo 400 II 205-W/ch Amplifier
2 channels. 205 W x 2 rms into 8 ohms, 200 x 2 rms into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. FR 10-100,000 Hz ±1 dB; THD 0.05%; S/N 125 dB; ch sep 75 dB at 20 kHz; dynamic headroom 1.2 dB. 1-yr warranty. 17 x 3½ x 12¼ in ... $999
Stereo 200. As above, 100 W x 2 rms or 150 x 2 rms. THD 0.02%; S/N 95 dB; ch sep 75 dB at 1,000 Hz; damping factor 100. 17½ x 3⅞ x 13 in $595
Stereo 100. As Stereo 200, 50 W x 2 rms into 8 ohms or 75 x 2 rms into 4 ohms $425

FORTÉ

Four 50-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Class A operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs $1,790

Six 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. Class A/AB operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs ... $1,790
Fifty Five. As above, 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Without 8 IGBT output devices per channel $1,390

FOSGATE AUDIONICS

Model 4200 500-W Amplifier
4 channels. 125 W x 4 into 8 ohms, 200 x 4 into 4 ohms, 400 x 2 into 8 ohms, or 600 x 2 into 4 ohms. THX certification; bipolar transistors; servo-controlled circuit for DC protection; glass-epoxy circuit board; RF and relay protection. FR 5-110,000 Hz ±3 dB; THD 0.03%; damping factor 200. 19 x 7½ x 15 in; 62 lb $1,999

Model 4125 300-W Amplifier
4 channels. 75 W x 4 into 8 ohms with 0.2% THD, 125 x 4 into 4 ohms with 0.2% THD, or 225 x 2 into 8 ohms with 0.3% THD. Fully

complementary direct-coupled circuitry; toroidal transformer; input and output protection; 2-ohm stability. FR 5-70,000 Hz ±3 dB; damping factor 200. 3-yr limited warranty. 17½ x 7 x 12 in; 38 lb.....$1,099

Model 560 225-W Amplifier
5 channels. 45 W x 5 into 8 ohms or 60 x 5 into 4 ohms. Glass-epoxy circuit board. FR 20-20,000 Hz ±1 dB; THD 0.15%; damping factor 100; dynamic headroom 1.5 dB. 3-yr limited warranty. 17 x 3½ x 12 in; 22 lb.....$699

HARMAN KARDON

PA2400 170-W/ch Amplifier
2 channels. 170 W x 2 into 4 or 8 ohms with 0.08% THD. Discrete circuit design; bridged-mono capability. Auto standby mode.....$1,199
PA2200. As above, 100 W x 2 into 4 or 8 ohms from 20-20,000 Hz with 0.09% THD $629
PA2100. As PA2400, 65 W x 2 into 8 ohms with 0.09% THD or into 4 ohms with 0.3% THD, both from 20-20,000 Hz.....$479

JRM

Power Tower 540-W Amplifier
4 channels. 200 W x 2 + 70 x 2 into 8 ohms, 350 x 2 + 175 x 2 into 4 ohms, or 500 x 2 + 250 x 2 into 2 ohms. Complementary all-cascode Class AB design; polypropylene capacitors; thermal, DC/clip, and power-up/fail protections. Bi-modal LED readout, all four sections simultaneously display peak/avg power. FR 0.6-75,000 Hz; THD 0.02%; S/N 102 dB; slew rate 100 V/µs. 24½ x 16 x 14½ in; 65 lb.....$4,140

KENWOOD

KM-X1 600-W Amplifier
6 channels. 100 W x 6 or 130 x 2. THX certification; balanced current-supply circuitry; cooling fan. Gold-plated inputs; banana-plug outputs. LED indicators.....$899

KINERGETICS

KBA-280 140-W/ch Amplifier
2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Class A operation; dual-mono design; 22 output transistors; servo-controlled DC output. Slew rate 65 V/µs. 17¼ x 5½ x 15½ in; 64 lb.....$2,795

KBA-380 420-W Amplifier
3 channels. 140 W x 3 into 8 ohms. Class AB operation; separate power supplies; 6 output transistors per channel; servo-controlled DC output. 17¼ x 5½ x 15½ in; 62 lb $1,995

LEGACY AUDIO

Legacy 220-W/ch Amplifier
2 channels. 220 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.005% THD. Class A/AB operation; toroidal transformer; 10 bipolar outputs per channel. FR 1-100,000 Hz; S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 50 lb $1,995

MARK LEVINSON

No. 23.5 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms. Class AB output stage; AC-power filtering with DC-offset corrector; power-surge limiter; 2 power supplies; toroidal transformers with independent secondary windings; clip-control circuitry; bipolar gain stages; active differential input circuit. THD 0.3%. 19 x 8⅜ x 18 in; 105 lb.....$7,495

No. 27.5 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms or 350 W x 2 into 2 ohms. Class AB output stage; dual-mono design; raw AC current filtered by 2 separate circuits; power-surge limiter; 729-VA toroidal transformer for each channel; separate power supplies; audio signals processed through 2 Class A voltage-gain stages and 3 current-gain stages; cascoded differential input stage. Balanced Camac or XLR input. 19 x 8⅜ x 18 in; 85 lb.....$5,495
No. 29. As above, 50 W x 2 into 8 ohms or 175 W x 2 into 2 ohms. 17½ x 6⅞ x 14⅝ in; 60 lb.....$3,495

Kinergetics KBA-280

LINN

Klout 80-W/ch Amplifier
2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Dual-mono design with separate regulated isolated power supply for each channel; overload, overcurrent, short-circuit, thermal, over/under-voltage, and DC protection circuitry. 3 output pairs; line-level daisy-chain connectors for multiple amplifiers. Remote turn-on; LED indicators $3,695

LK100 50-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Overcurrent and thermal protection; semi-regulated power supply. Outputs for 4 speaker pairs; line-level daisy-chain connectors $1,095

LUXMAN

M-06 55-W/ch Amplifier
2 channels. 55 W x 2 cont into 8 ohms. Class A operation; dual-mono construction; 2-ohm capability; toroidal power transformers; liquid output-stage cooling; PC-OCC leads in signal path. Gold-plated connectors. Bridged-mono mode. FR 5-300,000 Hz –3 dB; THD 0.008% into 8 ohms; S/N 110 dBA; damping factor 100 into 8 ohms at 50 Hz $7,000

MA-88 45-W Tube Mono Amplifier
1 channel. 45 W x 1 into 6 ohms. KT88 Super output tube in pentode configuration via Williamson circuit; 6CG7 tube for driver stage; 12BH7A tube for first stage; OY-36 output transformer with copper shielding plates. FR 5-30,000 Hz –1 dB; THD 0.1% at 1,000 Hz; S/N 90 dB $6,000

M-383 200-W/ch Amplifier
2 channels. 200 W x 2 rms into 8 ohms or 700 x 1 into 8 ohms. Bridgeable; toroidal transformer; all-stage symmetrical push-pull circuit; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; independent L/R volume controls; clipping indicator. Black or champagne finish.....$2,000
M-363. As above, 110 W x 2 rms into 8 ohms; not bridgeable. No toroidal transformer or volume controls $1,200

MARANTZ

MA-24 30-W Mono Amplifier
1 channel. 30 W x 1 into 8 ohms from 20-20,000 Hz with 0.008% THD or 120 x 1 into 2 ohms. Class A amplification via differential-mode FET's; toroidal transformer mounted with resonance-reducing hand-tuned bolts; all-alloy case and chassis; protection circuitry. FR 20-20,000 Hz ±0.2 dB; S/N 115 dB; damping factor 200 into 8 ohms at 1,000 Hz. Gold finish. 8¼ x 5¾ x 14⅛ in; 22 lb.....$1,499

MM-500 280-W Amplifier
5 channels. Designed for home theater systems. 70 W x 3 rms (front, center) rms into 8 ohms + 35 x 2 (rear) or 90 x 1 with 0.3% THD (center only) or 45 x 2 with 0.3% THD (rear only), all rms into 8 ohms. RC-5 system remote-control jacks; banana-plug outputs. Peak level indicators. S/N 110 dB; slew rate 20 V/µs. 16½ x 5¼ x 13½ in; 20 lb.....$699

SM-500 85-W/ch Amplifier
2 channels. 85 W x 2 rms into 8 ohms with 0.09% THD or 105 x 2 rms into 4 ohms with 0.1% THD. RC-5 system remote-control jacks; banana-plug outputs. Peak level indicators. S/N 112 dB; slew rate 20 V/µs. 16½ x 5¼ x 13½ in; 19 lb.....$449

MA-500 125-W Mono Amplifier
1 channel. 125 W x 1 rms into 8 ohms with 0.5% THD or 180 x 1 rms into 4 ohms with 0.9% THD. THX certification; multiple-unit bridging capability. Gold-plated RCA input; 2 banana-plug outputs; RC-5 system remote-control interface. Remote turn-on/off with compatible equipment. S/N 116 dBA; damping factor 200 at 8 ohms. 3-yr limited warranty. 3⅜ x 5¼ x 17¾ in $299

McCORMACK

DNA-1 185-W/ch Amplifier
2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. Features 16 output devices with power distributed and stored near each device. Unbalanced input; binding-post and barrier-strip outputs $1,995
Bridged-mono version. 370 W x 1 into 8 ohms. Features balanced and unbalanced inputs $4,595/pr
DNA-0.5. As DNA-1, 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms. No barrier-strip outputs.....$1,295

Micro Power Drive 50-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Unbalanced input; binding-post output $795

McINTOSH

MC7300 300-W/ch Amplifier
2 channels. 300 W x 2 or 600 x 1. Balanced and unbalanced inputs; outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 7⅛ x 18⅜ in; 79 lb $3,400

MC7106 960-W Amplifier
6 channels. 160 W x 6 into 4 ohms. Features THX certification; protection circuitry. 17½ x 7⅛ x 20 in; 53 lb.....$3,150

MC7150 150-W/ch Amplifier
2 channels. 150 W x 2. Outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 5⅜ x 17⅝ in; 59 lb.....$2,400

MC7108 320-W Amplifier
8 channels. 40 W x 8 into 4 ohms; each channel pair bridgeable to 100 x 1 into 4 ohms. 17½ x 7⅛ x 20 in; 40 lb.....$2,200

MC7100 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 into 8 ohms. 17½ x 3⅝ x 17¼ in; 24 lb.....$1,150

MELOS

Triode 402 400-W Tube Mono Amplifier
1 channel. 400 W x 1. Pure triode operation from 1 to 8 ohms; fully balanced input and circuitry; proprietary zero-gain circuitry for increased FR and damping factor $6,995/pr

Triode 202 Gold 180-W/ch Tube Amplifier
2 channels. 180 W x 2. Pure triode operation; proprietary zero-gain circuitry for increased FR and damping factor. Balanced input.....$3,895
Triode 202. As above, no balanced input $2,995

MERIDIAN

Model 555 65-W/ch Amplifier
2 channels. 65 W x 2 into 8 ohms. Thermal and DC protection. Distortion 0.05%; noise 90 dB. 12⅝ x 3½ x 12⅝ in.....$1,095

MTX SOUNDCRAFTSMEN

A400 205-W/ch Amplifier
2 channels. 205 W x 2 into 8 ohms or 300 x 2 into 4 ohms, both with 0.05% THD. Phase control regulation; MOSFET output transistors. Peak-clip indicators. 17 x 5¼ x 10⅞ in.....$800

A200 125-W/ch Amplifier
2 channels. 125 W x 2 into 8 ohms or 190 x 2 into 4 ohms, both with 0.05% THD. MOSFET output transistors; direct coupling. Peak-clip indicators. 17 x 5¼ x 10⅞ in.....$500

A100PRO 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms from 20-20,000 Hz with 0.05% THD. MOSFET design. ¼-in phone inputs; 5-way binding posts. Gain controls. Rack mount. 19 x 1¾ x 10⅞ in ...$500

A100 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms with 0.05% THD. MOSFET output; direct coupling; no current limiting. 17 x 1¾ x 10⅞ in.....$400

MUSEATEX

AS10 100-W/ch Amplifier
2 channels. 100 W x 2. MOSFET output; floating charge power supply; proprietary static-fan heat sink.....$1,999
AM15. As above, 150 W x 1 .....$1,799

NAD

Model 208THX 250-W/ch Amplifier
2 channels. 250 W x 2 cont avg into 8 ohms or 500 x 1 into 8 ohms. THX certification; N-channel MOSFET design. Symmetrical balanced inputs. Fan and rack-mount kit optional.....$1,499

Model 2700THX 150-W/ch Amplifier
2 channels. 150 W x 2 cont avg into 8 ohms with 0.03% THD or 400 x 1 into 4 or 8 ohms. THX certification; Power Envelope and Soft Clipping circuits; infrasonic and ultrasonic filters. Impedance selector; overload indicators. S/N 100 dB; damping factor 120 at 50 Hz; dynamic headroom 4 dB. 17⅛ x 5 x 15⅝ in; 29 lb.....$829

Model 906 180-W Amplifier
6 channels. Designed for multiroom and home theater systems. 30 W x 6 cont avg into 8 ohms with 0.05% THD, 30 x 4 + 90 x 1 , 30 x 2 + 90 x 2, or 90 x 3 into 8 ohms. 3 discrete power supplies; Soft Clipping circuitry; 2-ohm drive capability. 3 buffered line-level outputs. S/N 85 dB; damping factor 100 at 50 Hz; dynamic headroom 2 dB. 16½ x 4¼ x 14½ in.....$699

Model 216THX 125-W/ch Amplifier
2 channels. 125 W x 2 cont avg into 8 ohms or 200 W x 2 cont avg into 4 ohms with 0.03% THD. THX certification; dual-mono design; complementary push-pull current-mode input cell feeds push-pull Class A gain stage; toroidal transformer coupled to bank of reservoir capacitors; protection circuitry detects short circuits, DC, and overheating; bridgeable; regulated power supply. S/N 98 dBA; slew rate 70 V/µs; damping factor 200 at 50 Hz; dynamic headroom 1.3 dB. 17 x 5¾ x 15 in; 31 lb.....$699

Model 214 80-W/ch Amplifier
2 channels. 80 W x 2 cont avg into 8 ohms or 120 W x 2 cont avg into 4 ohms with 0.03% THD. Dual-mono design; complementary push-pull current-mode input cell which feeds a push-pull Class A gain stage directly; toroidal transformer coupled to bank of reservoir capacitors; protection circuitry detects short circuits, DC, and overheating; bridgeable; regulated power supply. S/N 98 dBA; slew rate 60 V/µs; damping factor 200 at 50 Hz; dynamic headroom 1.4 dB. 17½ x 4⅝ x 14 in; 25 lb.....$449

NAIM

NAP 250 70-W/ch Amplifier
2 channels. 70 W x 2 cont into 8 ohms. Toroidal transformers; 4 regulated power supplies; thermal protection; fan cooling. FR 3-40,000 Hz ±3 dB $3,000

NAP 180 60-W/ch Amplifier
2 channels. 60 W x 2 cont into 8 ohms. 430 VA toroidal transformer; 4 smoothing capacitors; thermal protection. FR 5-40,000 Hz ±3 dB. 16¾ x 3 x 11¾ in $1,900

NAP 140 45-W/ch Amplifier
2 channels. 45 W x 2 cont into 8 ohms. Dual power supply rectification; 2 smoothing capacitors for each channel; thermal protection. FR 5-40,000 Hz ±3 dB. 16¾ x 3 x 11¾ in.....$1,350

NAP 90/3 30-W/ch Amplifier
2 channels. 30 W x 2 cont into 8 ohms. Protection circuitry. FR 5-40,000 Hz ±3 dB $800

NHT

MA-1A 80-W Mono Amplifier
1 channel. 80 W x 1 into 8 ohms or 120 x 1 into 4 ohms. Features bypassable crossover variable from 35-150 Hz. Line- and speaker-level inputs. Defeatable auto standby. Slew rate 12 V/µs; dynamic headroom 2 dB. 3⅛ x 16⅛ x 11¼ in; 12 lb.....$325

OCM TECHNOLOGY

Model 500 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms, 400 W x 2 into 4 ohms stereo, or 800 W x 1 into 8 ohms balanced. One stereo gold-plated RCA and one balanced XLR input; one stereo 5-way binding post and one stereo WBT gold binding post output. Options: 17-in wide chassis; rack handles. FR 0.2-100,000 Hz ±3 dB; THD 0.25%; slew rate 200 V/µs. All aluminum-constructed chassis. 5-yr warranty. 19 x 5¼ x 17 in; 66 lb.....$2,695
Model 200. As above, 2 channels. 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms stereo, or 400 W x 1 into 8 ohms balanced. 45 lb....$1,795

McIntosh MC7108

ONKYO

Integra M-588F 200-W/ch Amplifier
2 channels. 200 W x 2 rms into 8 ohms or 750 x 2 max into 2 ohms. Dual-mono design; discrete outputs; optical output isolation; overload protection. XLR and RCA inputs; 4 parallel banana-plug outputs. 2 optically isolated power meters with auto meter-range selection. THD 0.005%; S/N 120 dB; damping factor 180. 18 x 7½ x 16¾ in; 65 lb $2,099

Integra M-504 165-W/ch Amplifier
2 channels. 165 W x 2 rms into 8 ohms or 530 x 2 max into 2 ohms. Dual-mono design; discrete outputs; linear switching. 4-way speaker selector; peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18⅜ x 7⅜ x 16⅝ in; 50 lb.....$869

M-501 150-W/ch Amplifier
2 channels. 150 W x 2 rms into 8 ohms, 210 x 2 max into 8 ohms, or 400 x 2 into 2 ohms. Outputs for 2 speaker pairs. Protection circuitry. THD 0.09%; S/N 100 dB; damping factor 60. 17⅞ x 5⅞ x 13¾ in; 23 lb.....$399

PARASOUND

HCA-1206 720-W Amplifier
6, 5, or 4 channels. Designed for multiroom and home theater applications. 120 W x 6 into 8 ohms, 180 W x 6 into 4 ohms. THX certification. Matched FET input stages with MOSFET drivers and bipolar output stages; DC servo coupling. Gold-plated input jacks and 5-way speaker terminals. FR 20-120,000 Hz –3 dB; S/N 118 dBA $1,850

HCA-2200II 250-W/ch Amplifier
2 channels. 250 W x 2 into 8 ohms, 400 W x 2 into 4 ohms, 500 W x 2 into 2 ohms. Mono output 800 W into 8 ohms, 1,000 W into 4 ohms. Matched FET input stages with MOSFET drivers and bipolar output stages; DC ser-

Chances are, a perfect evening consists of unplugging the phone, centering yourself in front of your audio system and getting lost in your favorite recordings. And we bet when you're not listening to music, you're working so you can buy more music. Admit it, you're obsessed.

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This approach to music has attracted its share of fanatics. People like our principal audio designer, John Curl. (Talk about passion — he was so possessed with making music come alive that he practically invented high-end audio in the '70s.)

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This dedication to music also goes a long way toward explaining all the products we've been developing, including five high end/home theater amplifiers, our third D/A converter, CD player/transport, a remote-controlled tuner and line-drive preamp. Each design is guided by a philosophy which dictates that you get the best possible products anywhere for a price nearly everyone can afford.

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And we'll take that as a compliment, thank you.

WE'RE NOT SURE WHY, BUT THEY ALL COME WITH AN OFF SWITCH.

HCA-2200" Stereophile *calls our HCA-2200", "...a benchmark product against which other amplifiers can be measured." And why not? John Curl incorporated everything the most musically obsessed person could ever want.*

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The HCA-1000 is our latest THX-certified amplifier. The HCA-600 incorporates advanced circuitry like our more powerful amps. Both are bridgeable for high-powered monoblock performance.

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The D/AC-1500 is our premier digital to analog converter. The C/DP-1000 is our high resolution CD player. With the simple addition of our Advanced Digital Adaptor Module (an ST optical link), it's transformed into a high performance CD transport.

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HCA-606 *Our HCA-606 is the slightly smaller kid brother of the HCA-1206. Both make wonderful multi-zone stereo amps for custom installations. And both can be bridged to four or five channels.*

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vo coupling; Class A-A/B-1 operation; selectable balanced XLR inputs; gold-plated input jacks and 5-way speaker terminals. FR 2-150,000 Hz +0/–1.5 dB; S/N >114 dB A-weighted $1,750

HCA-1200II 205-W/ch Amplifier
2 channels. 205 W x 2into 8 ohms, 315 W x 2 into 4 ohms. Mono output 630 W into 8 ohms. THX certification; matched FET input stages with MOSFET drivers and bipolar output stages; DC servo coupling; high current power supply; gold-plated input jacks and 5-way speaker terminals. FR 8-150,000 Hz +0/–3 dB; S/N >110 dB A-weighted $925

PERREAUX

E-220 200-W/ch Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms or 300 W x 2 cont avg into 4 ohms with 0.003% THD. Class A/AB design; toroidal power transformer; MOSFET output drivers; gold-plated inputs; 5-way binding posts. Low profile design. Black satin finish. 17 x 3¾ x 17¾ in; 27 lb $1,495
E-110. As above. 100 W x 2 cont avg into 8 ohms or 160 W x 2 cont avg into 4 ohms with 0.003% THD. 17 x 3¾ x 13 in; 17 lb $1,095

PIONEER

Elite M-91 200-W/ch Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. FR 20-20,000 Hz –0.1 dB; S/N 125 dBA. 18 x 6½ x 17 in $1,400

Elite M-72 200-W Amplifier
4 channels. 50 W x 2 cont avg into 8 ohms with 0.02% THD or 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.009% THD. Outputs for 3 speaker pairs; headphone jack. FR 5-150,000 Hz –3 dB; S/N 120 dBA. 18⅛ x 6½ x 16¾ in $1,000

PROCEED

AMP 3 150-W/ch Amplifier
3 channels. 150 W x 1 into 8 ohms; 250 W x 1 into 4 ohms. THX certification. Dedicated power supply for each channel; toroidal transformer. 2 sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability $2,995
AMP 2. As above, but 2 channels $1,995

PROTON

AA-1660 360-W Amplifier
6 channels. 60 W x 6 into 8 ohms with 0.05% THD. Protection circuitry; bridgeable output. FR 20-20,000 Hz ±0.5 dB; S/N 113 dB; damping factor 100 dB. 16½ x 4¾ x 15½ in $700

AA-2120 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 180 x 2 into 4 ohms. Dual-mono design. Gold-plated outputs and RCA inputs. 2 peak meters. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 100 dB; slew rate 50 V/µs; damping factor 100 dB; dynamic headroom 2.5 dB. 16½ x 4⅞ x 15½ in $700
AA-2080. As above, 80 W x 2 into 8 ohms or 180 x 2 into 4 ohms $600

PS AUDIO

PS 200 Delta 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Class AB operation; toroidal transformer; EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/µs. 17 x 6 x 17 in .$1,995
With balanced inputs $2,195

PS 100 Delta 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual-mono design; direct-coupled input and output. THD 0.1%; slew rate 150 V/µs. 17 x 6 x 17 in; 52 lb $1,295

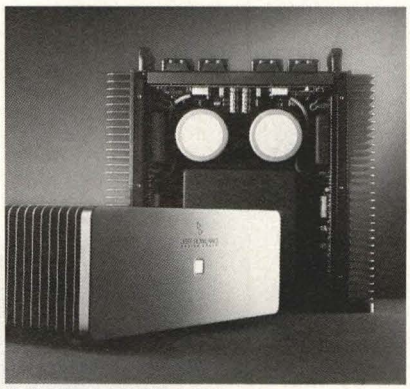
PS 250 Delta 250-W Mono Amplifier
1 channel. 250 W x 1 into 8 ohms or 400 x 1 into 4 ohms. EMI/RFI filtering; direct coupling; fuse protection; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/µs. 17 x 6 x 17 in $1,248

PSE

Studio IV 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms or 190 x 2 into 4 ohms. Discrete Class A FET/bipolar design; bipolar outputs; toroidal transformer; separate regulated power supplies for each stage; thermal, DC-offset, and short-circuit protections. Rack-mount optional. 18 x 3½ x 10½ in; 22 lb $995
Studio V 120-W Mono Amplifier. As above, but 1 channel. 120 W x 1 into 8 ohms or 200 W x 1 into 4 ohms. Aluminum chassis; balanced and unbalanced inputs. 20 lb $1,995/pr

QUAD

Model 606II 160-W/ch Amplifier
2 channels. 160 W x 2 into 8 ohms or 220 x 2 into 4 ohms. Patented Class A current-dumping circuit with feed-forward error correction; toroidal transformer; 2 independent power supplies. FR 10-40,000 Hz –1 dB; THD 0.01%; S/N 105 dB; dynamic headroom 4 dB. 12 x 5 x 9 in; 27 lb $1,395
Model 306. As above, 60 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 12 x 3 x 8 in; 11 lb $695


Jeff Rowland Model 1

QUICKSILVER

Model 135 135-W Tube Mono Amplifier
1 channel. 135 W x 1 into 4/8 ohms. Features hand-wiring; 12AU7, 12FQ7, and six EL34 tubes. Meter; bias controls. 13 x 17 x 8 in; 70 lb $3,250

Model 80 80-W Tube Mono Amplifier
1 channel. 80 x 1 into 4/8 ohms. Hand-wired; 5AR4, 12BH7, two 12FQ7, and four matched EL34 tubes. 14⅛ x 9¼ x 5½ in; 34 lb $1,498

Silver 90-W Tube Mono Tube Amplifier
1 channel. 90 W x 1 cont avg into 4/8 ohms. Hand-wired; 12AX7, 12BH7, 5V4, and matched-pair KT88 tubes. 9¾ x 6 x 15¾ in; 37 lb .. $1,225

RCA

PA4500M 175-W Amplifier
5 channels. Designed for use home theater applications. 50 W x 3 (main, center) + 12.5 W x 2 (surround) all rms into 8 ohms. Auto turn-on; taudio cables included. FR 20-20,000 Hz ±1 dB; THD 0.5%. 8¼ x 4½ x 13 in $249

ROTEL

RMB-100 100-W Mono Amplifier
1 channel. 100 W x 1 cont avg into 8 ohms with 0.03% THD. Features MOSFET output transistors; auto-on sensing circuit. FR 10-20,000 Hz +0, -0.4 dB; S/N 100 dB; damping factor 500. 6½ x 6¾ x 7⅞ in $700

RB-980BX 120-W/ch Amplifier
2 channels. 120 W x 2 or 360 W x 1 cont avg into 8 ohms with 0.03% THD. FR 4-100,000 Hz +0.5, –3 dB; S/N 120 dB; damping factor 1,000. 17⅜ x 4¾ x 12¾ in $600

RB-956AX 240-W Amplifier
6 channels. 40 W x 6 or 40 x 4 + 100 x 1 or 40 x 2 + 100 x 2 or 100 x 3 cont avg into 8 ohms with 0.03% THD. FR 10-80,000 Hz ±1 dB; S/N 105 dB; damping factor 180. 17⅜ x 4¾ x 14¾ in $500

RB-970BX 60-W/ch Amplifier
2 channels. 60 W x 2 or 180 x 1 cont avg into 8 ohms with 0.03% THD. FR 15-100,000 Hz +0, –1 dB; S/N 116 dB; damping factor 280. 17⅜ x 3⅝ x 13¼ in $380

RB-930AX 30-W/ch Amplifier
2 channels. 30 W x 2 or 90 x 1 cont avg into 8 ohms with 0.03% THD. FR 15-100,000 Hz +0, –3 dB; S/N 116 dB; damping factor 180. 17⅜ x 3⅝ x 13¼ in $250

JEFF ROWLAND

Model 6 150-W Mono Amplifier
1 channel. 150 W x 1 into 8 ohms, 250 x 1 into 4 ohms, or 350 x 1 into 2 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input imp. BPS-6 DC power supply optional ($5,200). 17½ x 14¼ x 5¼ in; 45 lb $9,800/pr

Model 2 75-W/ch Amplifier
2 channels. 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input impedance. BPS-2 DC power supply optional. ($2,600). 17½ x 14¼ x 5¼ in; 47 lb $5,600

Model 1 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms, 120 x 2 into 4 ohms, 220 x 2 into 2 ohms, or 220 x 1 into 8 ohms. Differential FET circuitry. RCA and XLR inputs. Selectable input impedance. 15 x 5¾ x 15 in; 48 lb $3,100

SONANCE

Sonamp 2120 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 160 W x 2 into 4 ohms with 0.05% THD. Class A/B out-

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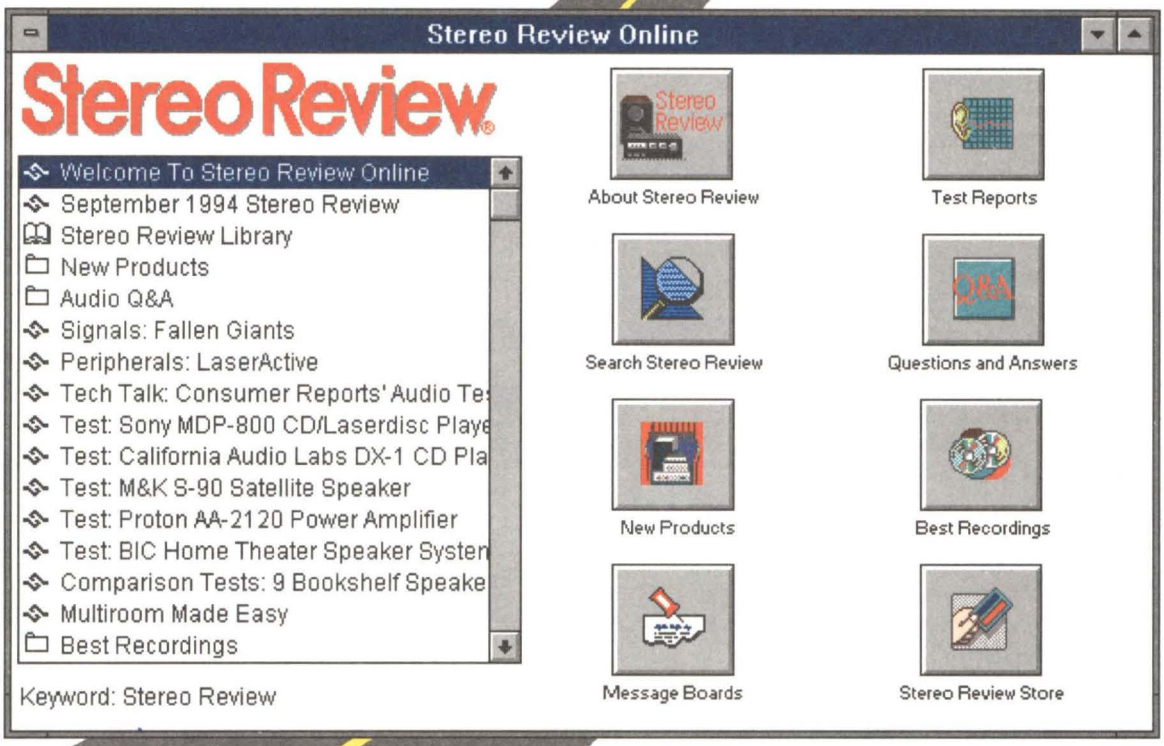

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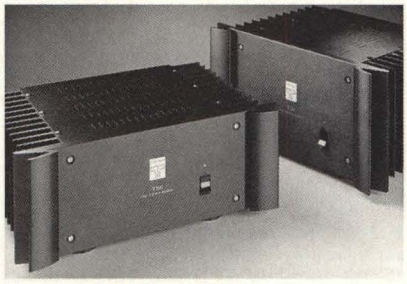
put stage; high-current, discrete output; on/off signal sensing. RCA outputs allow daisy chaining. Level controls. Rack-mount version available $575

Sonamp 260x3 60-W/ch Amplifier. As above, but 60 W x 2 into 8 ohms or 120 W x 2 into 4 ohms. Front-panel switches for three speaker pairs $399

Sonamp 260. As above, without front-panel speaker switches $349



Threshold T100 and T200

SONOGRAPHE

SA250 125-W/ch Amplifier
2 channels. 125 W x 2 into 8 ohms. Bipolar output stage. 17 x 5¼ x 13 in $995

SONY

TA-N90ES 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.12% THD, 165 x 2 into 6 ohms with 0.12% THD. Vibration-resistant twin round core power transformer; high-carbon steel chassis; Spontaneous Twin Drive power supply. Balanced and unbalanced inputs. FR 1-200,000 Hz; S/N 120 dB; damping factor 100. 17 x 6⅝ x 16½ in ...$2,400

TA-N80ES 200-W/ch Amplifier
2 channels. 200 W x 2 cont into 8 ohms with 0.004% THD, 270 W x 2 cont into 4 ohms with 0.006% THD, or 580 W x 1 into 8 ohms with 0.007% THD. Discrete output transistors in triple push-pull configuration; anodized heat sinks; 520-VA power transformer; 2 protection circuits. Fixed and variable inputs; XLR inputs. A/B speaker switching; variable L/R input sens. Simulated-wood side panels. 6 x 18½ x 14¼; 18 lb $1,250

TA-N55ES 150-W/ch Amplifier
2 channels. 110 W x 2 cont into 8 ohms with 0.004% THD, 150 W x 2 cont into 4 ohms with 0.006% THD, or 300 W x 1 into 8 ohms with 0.007% THD. Discrete output transistors in push-pull configuration; resin cast output capacitors; 2 protection circuits. Fixed and variable inputs. A/B speaker switching. Simulated-wood side panels. 5⅜ x 18½ x 14½ in; 23 lb $520

TA-N220 100-W/ch Amplifier
4 channels. 45 W x 4, 100 W x 2, or 45 W x 2 + 100 W x 1 into 8 ohms with 0.008% THD. Variable line level gain control; front-panel status indicators. Simulated-wood side panels. 5⅜ x 18½ x 12⅞ in; 23 lb $360

SOUNDSTREAM

M-3 360-W Amplifier
3 channels. 120 W x 3 into 8 ohms or 200 W x 3 into 4 ohms. THX certification; modular design; 3 electrically independent M1 monoblock modules; high-current output; fully complementary balanced design with current mirrors; no output current limiting; high-flux toroidal power transformer; intelligent short-circuit protection; glass-epoxy circuit boards; polypropylene capacitors; individual AC line cords with Cordlox cable management system. Balanced XLR and unbalanced RCA input connectors; 5-way output binding posts. Remote activation via +5 to +12 V signal. FR 20-20,000 Hz +0, -0.5 dB; THD 0.1%; S/N 110 dBA; damping factor 500. 3-yr limited warranty. 17 x 5¾ x 14 in; 47 lb $1,199

M-2. 2-channel version of above. 120 W x 2 into 8 ohms or 200 W x 2 into 4 ohms. Features 2 M1 modules. 32 lb $799

M-1. Mono version. 120 W x 1 into 8 ohms or 200 W x 1 into 4 ohms. Single M1 module. 5¾ x 5¾ x 14 in; 15 lb $399

DA2 200-W/ch Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.1% THD or 1,000 W x 1 into 4 ohms. THX certification; proprietary Stewart Switch-Mode power supply with RF filtering; ½-ohm stability; harmonic-phase correction circuit. Balanced and unbalanced inputs; 5-way binding posts. FR 20-20,000 Hz –0.25 dB; S/N 110 dBA; slew rate 30 V/µs; damping factor 500. 17½ x 1¾ x 15 in $1,195

THRESHOLD

T400 150-W/ch Amplifier
2 channels. 150 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 450 x 1 into 8 ohms. Class A operation; dual-mono design; separate toroidal power transformers and bridge rectifiers for each channel; separate power supplies for voltage and current gain stages; discrete direct-coupled circuitry; 1-ohm capability; 18 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr warranty $5,250

T200 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms. Pure Class A operation. Toroidal power transformer and separate power supplies for voltage and current gain stages; bridgeable to 330 W mono into 8 ohms; discrete direct-coupled circuitry; high current capability; 1-ohm capability; 16 individually matched IGBT output devices per channel; no global feedback; balanced inputs. Distortion less than 0.1%. 10-yr warranty $4,200

T100 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms, 120 W x 2 into 4 ohms. Pure Class A operation. Toroidal power transformer and 128,000 mF of filter capacitance; bridgeable to 180 W mono into 8 ohms; discrete direct coupled circuitry; high current capability. 12 individually matched IGBT output devices per channel; no global feedback; balanced inputs. Distortion less than 0.1%. 10-yr warranty $2,850

YAMAHA

MX-1 200-W/ch Amplifier
2 channels. 200 W x 2 rms into 8 ohms with 0.008% THD or 350 x 2 rms into 2 ohms with 0.09% THD. Class A operation; gold-plated PC-board wiring; twin transformers; link for CX-1 or CX-2 preamplifier; 3-way binding posts; gold-plated solid-brass inputs. A/B speaker switching. S/N 125 dB; damping factor 350. 17⅛ x 4⅝ x 19⅛ in; 52.8 lb $1,199

MX-2. As above, 150 W x 2 rms into 8 ohms with 0.008% THD or 230 x 2 rms into 2 ohms with 0.09% THD. S/N 123 dB. 17⅛ x 4⅝ x 19⅛ in; 42 lb $899

MX-630 135-W/ch Amplifier
2 channels. 135 W x 2 into 8 ohms or 500 x 1 into 1 ohm. Banana-plug outputs. A/B speaker switching; independent L/R level controls; clipping indicators. THD 0.003%. 28.7 lb $499

PREAMPLIFIERS

ACURUS

RL11 Preamplifier
2 tape outputs; 2 line-level outputs. Discrete Class A design; dual-mono DC power supplies; silver-to-silver switching contacts; 1% metal-film resistors; metalized polypropylene capacitors. Remote control with volume, balance, and mute controls. S/N 95 dBA. 19-in front panel optional. 17 x 3½ x 8 in; 14 lb $799

L10 Preamplifier
2 tape outputs; 2 line-level outputs. Discrete Class A design; 1% metal-film resistors; metalized polypropylene capacitors; matched-pair transistors; single silver-contact switch in signal path; double-sided glass-epoxy circuit board; steel chassis; solid-aluminum front panel and knobs. Balance control. FR 20-20,000 Hz +0, –0.15 dB; S/N 95 dBA. 19-in front panel optional. 17 x 5 x 10 in; 13 lb $595

ADCOM

GTP-600 A/V Preamplifier/Tuner
4 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic and other surround modes including Cinema augmentation of Dolby Pro Logic; variable rear-channel delay up to 100 ms; on-screen displays; programmable remote control. FR 20-20,000 Hz –0.5 dB; THD 0.005%; S/N 100 dB. 17 x 4¼ x 12¾ in; 17 lb $1,000

GTP-550. As above but with nonprogrammable remote control, RCA connectors not gold-plated $800

GFP-565 Preamplifier
5 line-level inputs; MM/MC phono input; 3 outputs including 1 direct coupled; signal-processor loop; headphone jack. Class A circuitry; 1% Roederstein metal-film resistors; metal-film capacitors; double-copper-plated glass-epoxy printed circuit board; aluminum chassis; separate headphone amplifier. Record-out selector; loudness control. FR 5-90,000 Hz ±0.5 dB; THD 0.0025%; S/N 100 dB. 17 x 3¼ x 13 in; 11 lb $850

GFP-555II. As above, without aluminum chassis. 2 outputs including 1 direct coupled. FR 5-85,000 Hz ±0.5 dB: THD 0.003%. 12 lb $500

GTP-450 Preamplifier/Tuner
5 line-level inputs; signal-processor loop. Features quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0075%; S/N 95 dB. 17 x 3¼ x 12¼ in; 14 lb $480

GPT-350. As above, no motor-driven volume control or remote control $350

AMC

AV81THX A/V Preamplifier
4 audio and 4 composite audio/video inputs; outputs for 6 channels including subwoofer,

center, front, and rear surround. THX certification; Dolby Pro Logic decoder; proprietary sound fields; buffered video output; full recording capability for any A/V source; calibration circuit to balance each speaker within ±1 dB. 80-Hz crossover; remote control $1,199
AV81HT. As above, without THX certification $749
AV81. As above, without Dolby Pro Logic, 6-channel output, calibration circuit, or 80-Hz crossover.....$499

AudioSource PRE One

ARAGON

Aurum Preamplifier
6 inputs; 2 tape outputs; 2 unbalanced RCA outputs; 1 gold-plated balanced-XLR output. Dual-mono design with Class A circuitry; separate power supply; Penny & Giles volume control; 5 gold-plated wipers for each channel. FR 20-20,000 Hz +0, –0.1 dB; THD 0.03%; S/N 100 dBA. 19 x 3½ x 14½ in; 32 lb.....$1,750

Model 18K Preamplifier
6 inputs; 2 preamp outputs; 2 tape outputs; gold-plated connectors. Discrete Class A design; separate power supply; dual-mono DC supply rails; no capacitors in gain stage; silver switch contacts; laser-trimmed volume and balance controls. Separate listen and record switches. FR 20-20,000 Hz +0, –0.1 dB; THD 0.04%; S/N 100 dBA. 19 x 3½ x 11 in; 24 lb $995

ARCAM

Delta 110 Digital Preamplifier
2 digital inputs; switchable MM/MC phono input; 4 line-level inputs including two tape inputs; coaxial digital output; 2 tape and 2 master outputs; headphone jack; gold-plated connectors. Features Burr-Brown hybrid multibit/1-bit D/A converter; motor-driven volume control. Separate listening and recording selectors; mono, phase-reverse, and balance controls; remote with mute and level controls. FR 10-20,000 Hz ±0.5 dB line; THD 0.01% at 1,000 Hz; S/N 75 dB MM, 65 dB MC, 97 dB line $1,500
Delta 110S. As above, without D/A converter. 5 line-level inputs $1,100

AUDIOACCESS

PX-600 Preamplifier/Multiroom Controller
6 zones. Designed for multiroom applications. Combines a learning IR-based controller with six independent stereo preamps; provides access and control over 5 music sources in six zones simultaneously. Controlled via front panel and hard-wired wall-mount keypads, each with source and volume buttons and built-in IR receiver for remote control. Features non-volatile memory; external termination board for keypad hookup. 17⅜ X 4 X 15 in; 13 lb $2,650

AUDIO BY VAN ALSTINE

FET-Valve EC Tube Preamplifier
7 line-level inputs; phono inputs; 2 tape-monitor loops; signal-processor loop; headphone jack. Hybrid vacuum-tube/MOSFET design; voltage- and current-overload protection; toroidal transformer; regulated power supplies. Bass, treble, and balance controls. Black anodized faceplate. 17 x 3½ x 13 in $1,145

Super Pas 4i Tube Preamplifier
5 line-level inputs; phono inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage-gain circuits followed by solid-state current drivers; toroidal transformer; regulated power supplies; ceramic selector switch. Balance control. Black anodized faceplate. 12 x 3½ x 9 in $695
Kit version of above $545

AUDIO DESIGN ASSOCIATES

ADP-8 Preamplifier
5 inputs; 3 tape loops; signal-processor loop; 2 outputs; switched AC outlet. Balance, bass, midrange, and treble controls. FR 20-20,000 Hz ±0.25 dB; THD 0.05%; S/N 85 dB. 3½ x 19 x 11¾ in; 8 lb $1,133

AUDIO INNOVATIONS

L2 Tube Preamplifier
4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Features ground-isolation switch. Switchable output level.....$1,100
L1. As above, without tape loop. Single main output.....$550

AUDIO RESEARCH

LS5 Mk II Tube Preamplifier
6 sets of XLR inputs; 3 sets of XLR outputs; no unbalanced inputs/outputs. Features ten 6DJ8/6922 vacuum tubes; FET regulated power supply; fully differential cross-coupled topology; electronic switching; toroidal transformer; coaxial capacitors; proprietary decoupling capacitor circuits. Switchable gain settings. FR 1-100,000 Hz ±0.5 dB. 3-yr warranty. 19 x 5¼ x 11¾ in; 19 lb.....$4,995

LS3B Preamplifier
2 unbalanced output pairs; balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Gain, balance, mono/stereo, and source-select controls; mute switch. FR 2-100,000 Hz ±0.5 dB. 3-yr warranty. 19 x 5¼ x 10¼ in; 11 lb.....$1,995
LS3. As above, no balanced outputs $1,695

LS7 Tube Preamplifier
5 line-level inputs. Hybrid tube/solid-state design with four 6922/E88cc dual triodes; regulated power supplies. Gain control; mute switch. FR 1-100,000 Hz ±0.5 dB. 19 x 5¼ x 10¼ in; 10 lb.....$1,395

AUDIOSOURCE

PRE One Preamplifier
6 inputs; 2 main stereo outputs; MC phono input; digital input switching; FET inputs. Features bass-EQ circuitry; subsonic filter. Bass, midrange, and treble controls; tape dubbing capability. S/N 85 dB MM, 70 dB MC, 100 dB line. 16½ x 2⅜ x 11⅝ in; 8 lb.....$250

AUDIRE

Diffet 3 Preamplifier
5 line-level inputs; MC phono input; 2 tape loops; 2 line-level stereo outputs. Differential FET's in input stages; DC coupling; no capacitors in signal path; regulated power supply. FR 5-100,000 Hz –0.25 dB; S/N 86 dBA phono, 94 dB line. 19 x 2¼ x 7½ in.....$1,147
Without MC phono stage $1,000

Legato Preamplifier
5 line-level inputs; MM phono input; 2 tape loops; 2 line-level stereo outputs. Polypropylene and polystyrene capacitors; metal-film resistors; regulated power supply; DC-coupled stages; no capacitors in signal path; no internal wiring. FR 5-100,000 Hz –0.25 dB line; S/N 75 dBA phono, 90 dB line. 19 x 2¼ x 7½ in.....$587

B&K COMPONENTS

AVP2000 A/V Preamplifier
4 composite-video and 3 S-video inputs; 8 line-level inputs; 4 composite-video and 3 S-video outputs; 5 line-level outputs; balanced outputs. Provides independent audio and video control in 2-zone multiroom system. 8 system presets per zone; programmable remote control. FR 20-150,000 Hz ±3 dB; THD 0.02%; S/N 89 dB. 17 x 3½ x 11 in; 16 lb.....$798
Above with Dolby Pro Logic decoder and multiple surround modes $998

Pro-10MC/BAL Preamplifier
5 line-level inputs; selectable MM/MC input; 2 line-level outputs; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design with Class A circuit topology; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1-150,000 Hz ±1 dB; THD 0.02%; S/N 82 dBA MM, 70 dBA MC, 89 dBA line. 17 x 3½ x 11 in; 22 lb.....$798

CS-117/BAL Preamplifier
5 line-level inputs including one switchable MM-phono/line-level; tape loop; 2 line-level stereo outputs; balanced outputs. Features electronic switching circuitry; selectable passive mode. Tone controls. FR 5-100,000 Hz ±1 dB; THD 0.02%; S/N 82 dBA MM, 89 dBA line. 17 x 2½ x 10⅜ in; 8 lb $398
CS-115/BAL. As above, no tone controls $348

BOULDER

L5AE Preamplifier
Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Features ten gain stages, each hand built from 69 discrete components. 120/240-V operation. FR 20-20,000 Hz +0, –0.05 dB; THD 0.005%. 17 x 4⅜ x 15¾ in; 12 lb.....$3,575
L5M. As above, metal finish.....$4,000

L3AE Preamplifier
Balanced and unbalanced outputs. Features 990 gain stage hand built from 69 discrete parts. 120/240-V operation. MM or MC phono stage optional. FR 20-20,000 Hz +0, –0.05 dB; THD 0.005%.....$2,125

BRYSTON

BP-5 Preamplifier
Phono input; 3 line-level inputs; balanced output; tape and processor loops. Features 2-stage phono section; no internal wiring with components plugging directly into boards; volume control laser-trimmed to 0.25 dB accuracy. FR 22-20,000 Hz; S/N 80 dBA phono, 95 dBA line. 20-yr warranty. 19 x 1¾ x 8 in $895

CARVER

CT-29v A/V Preamplifier/Tuner
7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processor loop; CATV coaxial FM input. Features DSP surround modes; Vocal Zoom circuitry for dialog enhancement; Dolby Pro Logic, Movie Surround, two Hall, and Matrix surround modes. Surround-setting recall for each video source; 30 tuner presets; on-screen displays; auto input balance; removable rack handles; programmable remote control. Multiroom kit optional. FR 20-20,000 Hz ±0.5 dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB. 19 x 4½ x 15 in; 15 lb $1,200
C-27v. As above, without input balance, surround-setting recall, multiroom capability or on-screen displays. 1 S-video input; 1 S-video output. Nonprogrammable remote control. 15 lb $850

C-20v A/V Preamplifier
9 audio inputs including 2 tape loops; 5 composite/S-video inputs; 6 audio outputs; 3 S-video outputs. Features DSP surround modes. Dolby Pro Logic, Hall, Matrix, and Dolby 3 Stereo modes; continuously variable rear-channel delay time; separate A/V record/listen capability; on-screen displays; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 80 dBA. 19 x 3½ x 13⅛ in; 15 lb $1,000

C15v A/V Preamplifier
8 audio inputs including phono; 3 composite-video inputs and outputs; 1 S-video input and output; subwoofer output; signal-processor loop. Features DSP surround modes; Vocal Zoom dialog-enhancement circuitry; motor-driven master volume control. Dolby Pro Logic mode; adjustable delay times; auto input balance; removable rack handles. Multiroom kit optional. FR 20-20,000 Hz ±0.5 dB; S/N 78 dB phono. 19 x 4½ x 15 in; 14 lb $800

Carver CT-27v

CELLO

Encore Line Preamplifier
1 balanced-Fischer and 4 RCA inputs; 1 balanced-Fischer and 2 RCA outputs; 2 RCA record outputs. Features external power supply with two regulators. Tape-monitor and output-level controls. Phono module optional. FR 20-20,000 Hz ±0.25 dB; THD 0.01%. Power supply 8⅝ x 3⅝ x 13 in; 8.5 lb. Preamp 19 x 4 x 14 in; 14 lb $8,500

Audio Suite
Modular system built around an open-architecture 19 x 9 x 13-in mainframe chassis ($2,000) that accepts up to 10 slide-in modules (listed below). Can control multiroom and multimedia systems.
P101. MC phono input $4,200
P301. Premium output $4,200
Master Power Supply $3,000
P201. Premium input $3,000
P100HG. High-gain MM phono input $2,800
P100. MM phono input $2,400
B301. Basic output $2,000
P200. Input $1,900
B100MM. Basic MM phono input $1,700
B100MC. Basic MC phono input $1,700
B200. Basic RCA line-level input $950

CLASSÉ AUDIO

Classé 30 Preamplifier
MM/MC phono/aux inputs; 4 line-level inputs; balanced inputs; balanced and regular outputs. Features 15-V output. Remote control; volume, balance, and mute controls. FR 20-20,000 Hz ±0.1 dB; S/N 85 dBA MM/MC phono, 95 dBA line. Satin black or silver finish. 19 x 2⅞ x 10¾ in; 11 lb $1,195

Classé 20 Preamplifier
6 line-level inputs; 2 sets of main outputs. Features 15-V output. Remote control; volume, balance, and mute controls. FR 20-20,000 Hz ±0.1 dB; S/N 95 dBA. Satin black or silver finish. 19 x 2⅞ x 10¾ in; 11 lb $995

CODA

FET 01 Preamplifier
Phono and line-level inputs; balanced and unbalanced outputs. Features all-FET voltage gain; bipolar current gain; no overall feedback; DC-coupled design; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listening and recording selectors. 10-year warranty. 19 x 1¾ x 9¾ in $2,750
FET 02. Above without phono stage $1,950

CONRAD-JOHNSON

PV12 Tube Preamplifier
Phono and line-level inputs; 2 tape loops. Features cathode-follower outputs and solid-state voltage regulator designed for minimal AC impedance; regulated-filament power supplies; audio circuits with 1% tolerance; mil-spec deposited tin-oxide resistors; polystyrene capacitors. Auto turn-on/off mute. FR 2-100,000 Hz; THD 0.5%. 19 x 14⅜ x 3⅜ in; 15 lb $2,395
PV12L. Above without phono stage $1,795

PF2 Preamplifier
Phono and line-level inputs; 2 tape loops. All-FET design with zero-feedback distortion-canceling circuit; polypropylene and polystyrene audio and power-supply capacitors; metal-film resistors. FR 2-100,000 Hz; THD 0.1%. 19 x 14⅜ x 3⅜ in; 15 lb $1,795
PF2L. Above without phono stage $1,395

PV10A Tube Preamplifier
5 line-level inputs; phono input; tape loop. Features zero-feedback circuits in phono and line stages; 5 vacuum tubes; discrete regulated power supply with polypropylene and polystyrene capacitors. THD 0.1%. 16 x 11 3¾ in $1,195
PV10AL. Above without phono stage $995

CONTINUUM

Audio Window Preamplifier
Balanced and unbalanced inputs and outputs; separate tape monitor and processor loops. Features remote control. FET input with bipolar current gain; no overall feedback. FR 5 Hz-200 kHz –3 dB; distortion .1%; max output 12 V peak; input imp 50 kilohms (unbalanced), 20 kilohms (balanced); output imp 50 ohms (unbalanced), 100 ohms (balanced). 17 x 2¾x 10 in; 20 lb $1,250

COUNTERPOINT

A $250 balanced-output option is available for all of the following models except the SA-1000a.

SA-5000a Hybrid Preamplifier
Utilizes tubes (power supply), FET's, and bipolar transistors; MC and MM phono inputs. FR 2-300,000 Hz; distortion 0.5%; S/N 90 dB (phono), 92 dB (line); input imp 47 kilohms. 4½ x 19 x 12⅔ in $3,595
SA-3000a. As above, distortion 0.0075% $1,195
SA-2000a. As 3000a, one extra line-level input but no phono inputs. Distortion 0.5%; S/N 92 dB $1,595
SA-1000a. As 3000a, FR 2-170,000 Hz; distortion 0.06%; S/N 83 dB; input imp 30 kilohms $1,095

Solid 8a Preamplifier
Solid-state design; no phono inputs; inputs/outputs for eight line-level sources; two tape monitors; tape-to-tape dubbing. Fully complementary circuitry; direct coupling. FR 1-120,000 Hz; distortion 0.5%; S/N 95 dB; input imp 10 kilohms; output imp 110 kilohms. 2¼ x 19 x 10½ in $1,095

CREEK

P42 Preamplifier
4 line-level inputs; 2 tape loops; 3 outputs including one with switchable 6-, 9-, or 12-dB gain. Features power via A42 amplifier, internal power supply, or external power supply. Separate listen and record facilities. Options include output-stage plugs for bi- or triamplification, headphone-jack board, and bridged-mono board. FR 0-35,000 Hz –1 dB; THD 0.01%; S/N 105 dB for 600-mV output; ch sep 80 dB at 1,000 Hz $495

DB SYSTEMS

Upgrade options are available for some of the models listed below. Contact the manufacturer for information.

DB-1B Preamplifier
4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Features cascode amplifiers; diode input protection; volume control with ±1-dB tracking over 70-dB range. Switchable high-pass filter at 20 or 36 Hz; switchable low-pass filter at 5,000 or 10,000 Hz; balance and tape-monitor controls. FR 10-20,000 Hz –0.25 dB line; THD 0.0008%. 5-yr warranty. Solid-oak cabinet. With DB-2A power supply $740
DB-1A. As above, without gold-plated connectors or oak cabinet. Volume control without ±1-dB tracking $535

DB-1B-HL Preamplifier
5 line-level inputs. Gold-plated connectors. Volume control with ±1 dB tracking over 70-dB range; loudness switch. FR 10-50,000 Hz ±0.1 dB. Oak cabinet. With DB-2A power supply $580
DB-1A-HL. As above, without gold-plated connectors, loudness switch, or oak cabinet $415

DENNESEN

JC80 MkII Mono Preamplifier
MM/MC/line-level input. External power supply; polarity inversion with input-imp adjustment. Balanced output optional $6,500
JS90. As above, no phono stage $3,200

DENON

AVP-5000BK Digital A/V Preamplifier
11 audio inputs; 8 audio outputs; line-level outputs for front, center, and rear channels; mono subwoofer output; 4 fiber-optic and 2 coaxial digital inputs; 1 fiber-optic digital output; 6 composite- and 6 S-video inputs; 3 composite- and 3 S-video outputs; 2 composite-video and 2 S-video video-monitor outputs; Hi-Vision input for 4-channel HDTV sound; gold-plated RCA connectors. Dolby Pro Logic; EQ; adjustable Theater and Live room simulations; switchable video-circuitry defeat; on-screen displays; programmable remote control with LCD $2,500

PRA-S10 Preamplifier
Balanced and unbalanced connectors; remote turn-on/off output for amplifier; headphone jack. Features aluminum sand-cast frame; inverted Sigma balance circuit for 16.5-dB gain in single amplifier stage; UHC-MOS transistors for power supply. Includes IS-system remote control.....$1,100

PRA-1500 Preamplifier
MM/MC phono input; video inputs and outputs; balanced-XLR outputs; mono, wideband, and Super Bass outputs for subwoofers. Source-direct mode; variable loudness; remote turn-on/off of Denon power amps; IS-system remote control.....$500

Denon PRA-S10

DGX

DDP-1 Digital Preamplifier
Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape-monitor loop. Features DSP and D/A converter; phase and amplitude correction when used with DGX speakers. Available with coefficients for other brands of speakers. FR 20-20,000 Hz ±0.1 dB; THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10½ in; 10 lb.....$995

DYNACO

PAS-4 Tube Preamplifier
7 line-level inputs including 2 tape loops and signal-processor loop; phono input. Features four 6DJ8 and two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch; balance control. FR 2-250,000 Hz ±1 dB; THD 0.025%; S/N 90 dB. 3-yr parts-and-labor warranty with 1 yr on tubes. Black. 17 x 3¾ x 12 in; 18 lb.....$999
Chrome finish $1,099

PAT-6 Preamplifier/Tuner
4 line-level inputs; phono input; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness controls; remote control. FR 20-20,000 Hz ±0.5 dB phono/line; THD 0.02% line; S/N 100 dB line. FM: AM rej 63 dB; cap ratio 1.5 dB; S/N 72 dB stereo. 3-yr parts-and-labor warranty. 17½ x 3⅞ x 13 in $500

FORTÉ

Forty Four Preamplfier
6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; mil-spec glass-epoxy circuit board; discrete circuitry throughout. Remote control with volume, source-select, and mute controls. FR 0-100,000 Hz –1 dB; S/N 100 dB.....$1,350

FOSGATE AUDIONICS

Model Three A A/V Preamplifier
6 A/V inputs including 4 composite- and 2 S-video inputs; left, center, right, rear-left, and rear-right outputs; stereo L/R front, mono front, and mono rear subwoofer outputs; composite- and S-video video-monitor outputs. Features proprietary Digital Servo Logic steering circuitry; defeatable 12-dB/oct crossover at 80 Hz. Dolby Pro Logic mode; Home THX mode; 70-mm Wide Motion Picture and 70-mm Motion Picture modes; passive-matrix surround mode; Rock, Popular, Jazz, Chamber, and Orchestra music modes; sibilant filter for dialog; A/V record-out selector; output-level controls for each channel; remote control. THD 0.05%; S/N 90 dBA. 3-yr limited warranty. 17⅛ x 3⅞ x 14¼ in; 14 lb.....$2,799

Model Four A/V Preamplifier
6 A/V inputs including 4 composite- and 2 S-video inputs; left, center, right, rear-left, rear-right, and subwoofer outputs. Features proprietary Digital Servo Logic steering circuitry; microprocessor control with settings memory. Dolby Pro Logic and 70-mm Motion Picture modes; high-frequency re-equalization of movie soundtracks for home listening; separate record-out circuit; remote control. THD 0.05%; S/N 90 dBA. 3-yr limited warranty. 17⅛ x 3⅞ x 12 in; 8 lb.....$999

HARMAN KARDON

PT2300 Preamplfier/Tuner
3 audio and 2 A/V inputs; 2 VCR/tape monitors; line-level subwoofer output; 2 line-level output pairs. Discrete circuitry; digital quartz-locked tuning. 7-way dubbing; 16 AM/FM presets; subwoofer-level control; system remote control.....$629

AP2500 Preamplifier
MM/MC phono input; 5 audio inputs; 2 tape monitors; gold-plated connectors. Features all-discrete circuitry $599

JRM

JRM Preamplifier
MM and MC phono inputs; 4 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices; 2-stage RIAA EQ with ±0.1 dB conformity; 18-dB subsonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and out. FR 0-50,000 Hz +0, –1 dB; THD 0.001%; S/N 76 dB MC, 87 dB MM. 19 x 2¾ x 8½ in.....$1,170

KENWOOD

KC-X1 A/V Preamplifier/Tuner
4 video inputs; line-level outputs for left, right, center, rear-right, rear-left, and subwoofer channels; tape-monitor loop; S-video connectors; gold-plated headphone jack; 3 switched AC outlets. Digital Dolby Pro Logic and digital Dolby 3 Stereo modes; THX Cinema mode; quartz-synthesis tuner with 40 AM/FM presets. Mono/stereo subwoofer switch; subwoofer crossover; auto input balance; digital delay variable in 1-ms increments; presence-level control; test-tone generator; 6 level controls; on-screen displays; programmable remote control.....$999

KINERGETICS

KSP-3 Digital A/V Preamplifier
7 audio and 6 video inputs; 2 RCA-type inputs and one Toslink optical digital input. Features passive switching; four 20-bit D/A converters.
Remote control $2,995
As above without D/A conversion or digital switching $1,995

KPA-3 Preamplifier
7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Features Class A hybrid circuitry; FET/bipolar design. 17¼ x 2 x 13⅜ in $1,795

LEGACY AUDIO

Legacy High Current Preamplifier
5 line-level inputs; 1 balanced input; balanced and unbalanced outputs. Tape and external-processor switches; LED display; remote control. FR 1-100,000 Hz ±1 dB; THD 0.001%. Satin-black brushed-aluminum faceplate. 17 x 2½ x 12 in $1,595

MARK LEVINSON

No. 38S Preamplifier
Two balanced and four single-ended inputs; balanced and single-ended outputs. Fully balanced circuitry from input to output; surround-sound processor mode integrates with home theater systems. Full feature remote; volume control with 1 part per 1,000 precision; easy to read display; communicates with other Mark Levinson components.....$6,495
No. 38. As above, but with lesser sonic performance $3,995

LINN

Kairn Preamplifier
7 inputs including MM and MC; 3 audio outputs. Software upgradability; auto volume-level adjustment when switching sources; remote-control jack for switching of other Linn products or multiroom use.....$2,795
Kairn Pro. As above, no phono inputs....$2,195

LUXMAN

C-383 A/V Preamplifier
3 video inputs; switchable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; bass, treble, and balance controls; loudness compensation; remote control. FR 10-100,000 Hz +0.2, –0.8 dB line; THD 0.003%; S/N 91 dBA MM, 76 dBA MC, 106 dBA line. Black or champagne finish.....$1,200

MARANTZ

SC-22 Preamplifier
4 line-level inputs; tape loop; normal and phase-inverted outputs. Straight-line circuit topology;

discrete Class A signal routing; low-pass filter in input stage to remove digital noise; Permalloy balanced output transformers; toroidal power supply; shielded OFC wiring; double-plated glass-epoxy circuit boards. FR 20-20,000 Hz ±1 dB; THD 0.03%; S/N 105 dBA. Gold finish. 9¾ x 3⅜ x 8½ in; 9 lb.....$999

AV-500 A/V Preamplifier
8 RCA audio inputs; 4 RCA video inputs; 4 S-video inputs; front-panel composite/S-video A/V input; 4 RCA audio outputs; 3 RCA video outputs; 3 S-video outputs; 3 RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features Dolby Pro Logic decoder; matrix, movie-surround, 3-ch logic, and 2 concert-hall surround modes; movable digital color PIP for 2 video sources; audio and video dubbing capabilities; switchable 3-, 5-, or 7-dB bass boost at 70 Hz; motor-driven volume control; on-screen displays; gold-plated RCA jacks; remote control. 17⅞ x 3⅜ x 13½ in $699

SC-80 Preamplifier
MM/MC phono input; 4 line-level inputs; 2 tape loops; normal and phase-inverted outputs; signal-processor loop. Class A design; all-discrete primary signal path; balanced output coupling via impedance-matching transformers; 12 microprocessor-controlled gold-plated relays for source switching; source-direct mode; motor-driven volume control. Defeatable narrow-Q bass and treble controls; record-out selector; remote control. FR 10-40,000 Hz ±0.1 dB line; S/N 75 dB MC, 91 dB MM, 95 dB line; THD 0.015% line. Gold finish with die-cast alloy side panels. 17⅞ x 4⅛ x 14¼ in.....$599

McCORMACK

ALD-1 Preamplifier
5 buffered inputs; balanced output; normal and inverted unbalanced outputs; 2 tape loops. Tape-dubbing capability. Phono stage or external power supply optional $1,745

TLC-1 Preamplifier
5 buffered inputs; 2 buffered tape loops; buffered output $995

Micro Line Drive Preamplifier
3 inputs; tape loop; one active and one passive outputs. Adjustable gain.....$595

McINTOSH

C39 A/V Preamplifier
S-video input. Dolby Pro Logic decoder; ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 additional zones; A/V switching; remote control. FR 20-20,000 Hz –0.5 dB. 17½ x 7⅛ x 17½ in; 30 lb.....$3,000
MX130 A/V Preamplifier/Tuner. As above, with AM/FM tuner $3,800
THX-M. THX processing card for C-39 and MX130 .....$425

C38 Preamplifier
Ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 additional zones; receives infrared signals from wall-mount sensor or WK-2 wall-mount keypad; remote control. FR 20-20,000 Hz –0.5 dB. 17½ x 5⅜ x 17½ in; 20 lb.....$2,250

C712 Preamplifier
8 audio inputs; signal-processor loop. Logic-driven electromagnetic switching. Tape-monitor switches; remote control. FR 20-20,000 Hz –0.5 dB. 17½ x 3⅝ x 17½ in; 15 lb.....$1,350

MELOS

MA-333B Gold Tube Preamplifier
6 balanced inputs, including MM and MC phono; balanced and unbalanced outputs. Dual-mono design; all balanced circuitry; separate phono and power-supply chassis.....$5,795
MA-333B Gold Line. As above, no phono stage.....$3,695

MA-220 Tube Preamplifier
Balanced or unbalanced outputs. 2-chassis design; fully balanced circuitry. Phase-reverse switch $2,095

SHA-Line B Tube Preamplifier
6 inputs; standard and passive outputs; balanced output; tape-monitor loop; headphone jack. Features copper-clad high-density steel covers; ⅜-in machined faceplate; fully balanced tube circuitry; separate regulated power supplies; mil-spec components throughout; Tiffany connectors; proprietary Teflon-insulated wiring; remote control.....$1,995
SHA-Line. As above, but without balanced output.....$1,795

MERIDIAN

Model 562V Digital A/V Preamplifier
7 analog inputs; 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video outputs; 5 coaxial digital inputs; 2 fiber-optic digital inputs; 2 analog tape outputs; 2 coaxial digital outputs; 1 fiber-optic digital output; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12⅝ x 3½ x 13 in.....$1,550

Model 501V A/V Preamplifier
6 analog inputs; 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video inputs; 2 main and 2 tape outputs. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. 12⅝ x 3½ x 13 in $1,450
Model 501. As above, no video section.....$995

Model 562 Digital Preamplifier
7 analog inputs; 5 coaxial digital inputs; 2 analog tape outputs; 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12⅝ x 3½ x 13 in.....$1,195

METAXAS AUDIO SYSTEMS

Charisma Preamplifier
1 phono and 3 high-level inputs. Features separate power supply with filtering to minimize power-line hum; internal DIP switches to adjust phono resistance; tape/record and mute switches. Preamp 13 ¾ x 2⅛ x 9½ in. Power supply 4 x 2 x 9½in $1,700
With phono stage.....$1,850

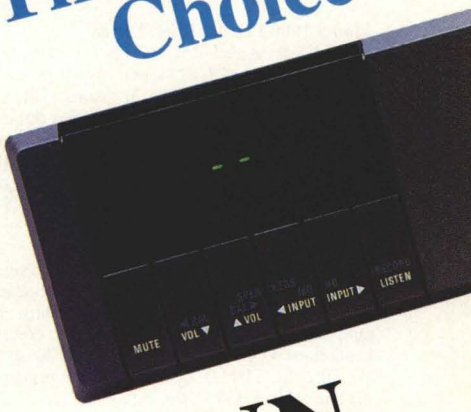
MTX SOUNDCRAFTSMEN

P100 Preamplifier
5 line-level RCA inputs; switched and unswitched AC outlets. Digital C-MOS switch-

PART ONE – MULTIPLE CHOICE

1. The Linn Majik control amplifier is a(n) _____
   A. Integrated Amplifier
   C. Power Amplifier
   B. Preamplifier
   D. Headphone Amplifier
   E. All of the above
2. Using special Linn "Sneaky" Modules the Majik can become a(n) _____
   A. AM/FM Receiver
   C. Active Electronic Crossover
   B. Multi-Room System
   D. Any of the above
3. The Linn Majik _____
   A. Adapts to your ever changing life-styles.
   B. Expands to provide music throughout your home.
   C. Grows into an ultra high-performance multi-amp system.
   D. Features remote control and advanced solid-state switching.
   E. Is surprisingly affordable.
   F. All of the above

The Obvious Choice



LINN MAJIK

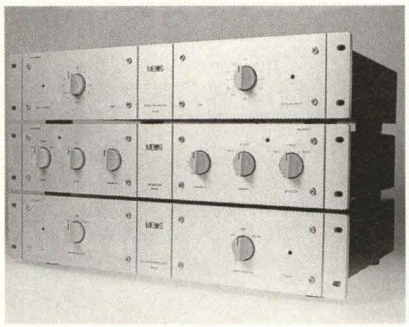
See Part II of the exam on page 87 and Part III on page 89.
For additional information call
1-800-LINN HI-FI

ANSWERS: 1-E, 2-D, 3-F

ing. THD 0.008%; S/N 100 dBA. 17 x 1¾ x 10⅞ in.....$400

MUSEATEX

AVC-1 A/V Preamplifier
4 composite/S-video A/V inputs; 2 audio and 2 A/V tape loops; balanced and unbalanced outputs. Remote control $1,999



Melos MA-333B Gold

NAD

Model 917 A/V Preamplifier/Tuner
7 line-level inputs, including 3 video; 10 line-level, low-impedance outputs including center, rear, subwoofer, multiroom; all video inputs and outputs RCA composite/S-video. Features Dolby Pro-Logic decoder; Stadium, Hall, and Club surround-sound modes; tuner with 40 AM/FM presets; treble, bass, bass EQ, and tone defeat controls; on-screen display; 3-position subwoofer output switch. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 88 dBA. FM: S/N 75 dB stereo. 17½ x 4⅝ x 14 in.....$799

Model 1600 Preamplifier/Tuner
5 line-level inputs; MM/MC phono input; gold-plated phono and CD inputs; signal-processor loop. Features FM blend; infrasonic filter. 14 AM/FM presets; bass EQ; 2-way tape dubbing; defeatable tone controls; rack mounting; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 75 dB phono, 100 dB line. FM: cap ratio 1.6 dB; alt-ch sel 68 dB.....$449

Model 1000 Preamplifier
5 line-level inputs; MM/MC phono input; signal-processor loop; balanced output; headphone jack. Features switchable infrasonic filter; bass EQ; tape-dubbing capability; defeatable tone controls; headphone amp; rack mounting. FR 20-20,000 Hz ±0.2 dB; THD 0.01%; S/N 76 dB phono, 96 dB line. 17⅛ x 3¼ x 10½ in; 8 lb.....$349

NAIM

NAC 72 Preamplifier
4 line-level inputs. Matched time-aligned filter. Mute monitor switch. 11¾ x 3 x 8 in.....$1,300

NAC 92 Preamplifier
1 line-level RCA input; 4 line-level DIN inputs. Tape monitor controls; balance control. Phono stage optional. 17¼ x 2¼ x 12 in.....$800
MM or MC phono stage for above.....$150

OCM TECHNOLOGY

Model 55 Preamplifier
5 line-level RCA inputs; 2 RCA main outputs, balanced XLR main output, RCA tape outputs. Front panel controls for listen, record, volume, balance; gold-plated RCA jacks. Options: 1 balanced main output; 17-in-wide chassis. FR 20-20,000 Hz ±0.1 dB. 5-yr warranty. 10 lb.....$1,395

ONKYO

Integra P-388F Preamplifier
9 line-level inputs; MM/MC phono inputs; balanced CD input; 2 tape loops; balanced outputs. Multiple-stage balanced design; motor-driven volume control. Record-out selector; remote control. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 3⅝ x 16½ in; 20 lb $1,245

Integra P-304 Preamplifier
8 inputs including MM/MC phono. Discrete signal path; in-phase signal filters; FET phono stage. Two record-out selectors; direct tone controls; side panels. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18¼ x 4 x 15⅞ in; 17 lb...$559

P-301 A/V Preamplifier
7 audio and 2 video inputs; MM phono. Features source-direct mode; motor-driven volume control. Tone control; video-dubbing capability. FR 15-30,000 Hz ±1 dB; THD 0.009% line; S/N 92 dB MM. 18 x 4⅜ x 12¼ in; 9 lb $289

PARASOUND

P/LD-1500 Line Drive Preamplifier
Balanced-XLR outputs; gold-plated jacks. Class A line-drive design; MOSFET drivers; DC servo coupling; dual mono topology; regulated power supply; 1% metal-film resistors and polystyrene/polypropylene capacitors; direct input circuit; C-MOS input switching; 180° polarity-inversion switch. FR 5-135,000 Hz –2 dB at full output; S/N 102 dBA.....$850

PERREAUX

EP-4 Preamplifier
MM/MC phono, 6 line-level inputs; two tape loops. Features toroidal transformer; shortened signal paths. Remote control. FR 20-50,000 Hz ±0.03 dB; THD 0.008%. Black satin finish. 17 x 2¾ x 13 in; 10 lb.....$1,095
EP-3. As above, no remote control, 9 lb.....$895

PIONEER

C-72 A/V Preamplifier
4 audio inputs; MM/MC phono input; video inputs. Bass and treble controls. FR 20-20,000 Hz ±0.2 dB MM, ±0.3 dB MC, 1-150,000 Hz –3 dB line; THD 0.002%; S/N 93 dB MM, 76 dB MC, 106 dB line. 18⅛ x 6½ x 16½ in.....$850

PROCEED

PAV A/V Preamplifier
4 audio/video and 6 audio inputs (2 XLR, 4 RCA); supports composite video and S-video; 2 sets of balanced outputs; infrared input jack. Features THX, Dolby Pro-Logic, and stereo surround modes; independent signal paths for main, remote, and record. Learning remote; on-screen programming/displays.....$4,195

PRE Preamplifier
2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Features independent, buffered main and record signal paths; surround-sound processor mode; remote turn-on trigger for power amplifiers; programmable remote control.....$2,500

PROTON

AP-2000 Preamplifier
6 inputs; MC phono input; subwoofer output; gold-plated RCA inputs. Features selectable 75/150-Hz subwoofer crossover. Separate listen and record selectors; bass and treble controls; remote control. FR 20-20,000 Hz ±5 dB; THD 0.02%; S/N 95 dB. 16½ x 3⅛ x 14⅛ in $300

PS AUDIO

Reference Link Digital Preamplifier
Coaxial, AES/EBU, AT&T ST, and Toslink digital inputs; 5 line-level analog inputs; two tape-monitor loops; digital tape-monitor loop; 2 RCA output pairs; 2 balanced-output pairs; gold-plated connectors. Features UltraAnalog-based 20-bit D/A converter and 18-bit A/D converter. Remote control with volume, balance, source-select, phase-reverse, and mute controls. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 98 dB. 17 x 3¼ x 16 ½ in.....$4,795

PS 5.7 Preamplifier
MM/MC phono inputs; gold-plated connectors. Military-grade glass-epoxy circuit board; regulated diode-isolated power supply; passive phono EQ. Straight-wire and bypass switch. FR 20-20,000 Hz ±0.1 dB; TS/N MM 85 dB, MC 74 dB. 17 x 2½ x 9 in; 14 lb $995

PS 6.2 Preamplifier
6 RCA inputs; 4 RCA outputs. Features active/passive operation. Defeatable balance and tape-monitor circuits. FR 20-20,000 Hz ±0.1 dB; THD 0.1%. 17 x 2½ x 9 in; 14 lb $795

PSE

SL-2 Hybrid Tube Amplifier
One balanced and five unbalanced inputs; balanced and unbalanced outputs. Dual-mono hybrid tube design; multiple power supplies; one-contact audio path; buffered tape output independent of main audio path. Flexible audio contour control. 17 x 3½ in; 17 lb $1,350

Studio SL Preamplifier
6 inputs; switchable MM/MC phono input; balanced and unbalanced outputs. Discrete Class A FET design; separate regulated power supplies for phono and line stages; aluminum chassis. Selectable phono-input imp; record-out selector; phase-reverse switch; balance control. Rack mount optional. 18 x 1¾ x 8½ in; 6 lb.....$950
Without phono stage.....$850

QUAD

The following feature a tilt control that adjusts FR slope in seven 1-dB steps.

Quad 66 Preamplifier
7 inputs. High-frequency filter with 7,000- or 5,000-Hz rolloff; bass control with rolloffs at 50 and 200 Hz; remote control. FR 30-20,000 Hz ±0.5 dB phono, 15-20,000 Hz ±0.2 dB line; THD 0.05%; S/N 75 dB. 12¾ x 3¼ x 10 in; 8 lb.....$1,599

Quad 34 Preamplifier
4 inputs. 3 pushbutton filters; bass control..$749

QUICKSILVER

Quicksilver Tube Preamplifier
6 audio inputs; output imp 12.5 ohms; bandwidth 1-650,000 Hz; THD 0.001%. 17 x 11 x 5¼ in; 21 lb.....$1,995

AMPLIFIERS

ROTEL

RC-990BX Preamplifier
6 inputs; MM/MC phono input; dual outputs; headphone jack. Features discrete line-level stage. Remote control. FR 4-100,000 Hz ±0.5 dB line; THD 0.004%. 17⅜ x 2¾ x 12 in ..$750

RC-980BX Preamplifier
6 inputs; MM/MC phono input; dual outpouts; headphone jack. Features high-frequency passive EQ and low-frequency active EQ. FR 4-100,000 Hz +0.5, –3 dB line; 20-20,000 Hz ±0.2 dB phono; THD 0.004%. 17⅜ x 2¾ x 17¾ in $550

RTC-940AX Preamplifier/Tuner
4 inputs; signal-processor loop; headphone jack. Motor-driven volume control; mute/mono switch; 16 AM/FM presets; tone defeat; remote control. FR 4-100,000 Hz +0, -3 dB; THD 0.004%. FM: 50-dB quieting sens 37.2 dBf; cap ratio 1 dB; alt-ch sel 70 dB; S/N 75 dB stereo; THD 0.25% stereo. 17⅜ x 3⅝ x 11¾ in $450

RC-970BX Preamplifier
5 inputs; dual outputs; 2 tape loops; headphone jack. Tone defeat control. FR 4-100,000 Hz +0, –3 dB. 17⅜ x 2¾ x 12¾ in $280

JEFF ROWLAND

Coherence Preamplifier
7 balanced-XLR inputs; 3 balanced-XLR tape/record outputs; 2 balanced-XLR outputs. Features separate DC power supply; solid-aluminum chassis components; microprocessor control. Detachable front panel for remote unit operation; selectable gain and input impedance for each source; memory for all operation modes. Preamp 17½ x 3½ x 14 in. Power supply 17½ x 3½4 in. 68 lb $12,800

SONOGRAPHE

SC25 Preamplifier
6 line-level inputs. FET design; zero-feedback circuitry; discrete power-supply regulation. FR 5-100,000 Hz ±0.5 dB; THD 0.1%. 17 x 11½ x 2¾ in $795
SC22P. Phono stage for above. Features discrete FET circuit $200

Soundstream C-3

SONY

TA-E90ES Preamplifier
7 audio inputs including MM/MC phono; balanced-XLR analog inputs and outputs; front-panel headphone jack. Dual-mono design; MOSFET output stage. Muting switch. FR 20-20,000 Hz ±0.2 dB phono, 3-300,000 Hz –3 dB line; S/N 85 dB MC, 95 dB MM, 105 dB line. 17 x 7½ x 17½ in; 23 lb $1,800

TA-ES2000ESD Digital A/V Preamplifier
5 audio inputs including phono; 7 A/V inputs including 3 S-video inputs, 3 VCR loops, and front-panel S-video input; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2 subwoofer and 2 center-channel outputs; 3 switched and 1 unswitched AC outlets. Features pulse A/D conversion, 1-bit D/A conversion; Dolby Pro Logic decoder; DSP with 10 factory and 10 user sound-field presets; 10 sound-field parameters; 3-band parametric EQ; independent EQ's for front, center, and rear channels; dynamic-range compression/expansion; source-direct switch; record-out selector; programmable A/V remote control. THD 0.004%. Simulated-wood side panels. 15½ x 5¼ x 14½ in; 19 lb.....$1,250

SOUNDSTREAM

C-2 THX A/V Preamplifier
6 A/V inputs including 2 S-video; front, center, L/R side, and L/R rear line-level outputs; 3 front subwoofer outputs; surround subwoofer output. Features THX certification; 4 theater and 7 music modes; hybrid analog and digital surround circuitry; 12-dB/oct surround-subwoofer crossover at 80 Hz; defeatable 12-dB/oct high-pass and 24-dB/oct low-pass THX filters at 80 Hz. 2nd-room listen/record capability; setup and R2 universal remote controls. Includes Lucasfilm WOW! calibration videodisc. THD 0.05% main channels, 0.1% surround channels; S/N 95 dBA. 17⅛ x 3⅞ x 15 in; 16 lb $2,995

C-3 THX A/V Preamplifier
4 buffered A/V inputs; 4 buffered audio inputs; separate record outputs; headphone jack; 2 switched and 1 unswitched outlets. Features THX certification; THX, Dolby Pro Logic, Stereo, and Enhanced Mono modes; 3 center-channel modes; defeatable electronic crossover. Variable surround-channel delay (15, 20, 25, and 30 ms); motorized volume control; bass and treble controls with tone bypass switch; universal remote control. Includes calibration system with microphone. THD 0.01% at 3 V rms; S/N 95 dBA. 3-yr limited warranty. 17 x 3⅛ x 11⅜ in $1,499

THRESHOLD

T2 Preamplifier
2 sets balanced, 6 sets unbalanced line inputs; balanced XLR output, RCA output. Fully balanced differential line-stage design. Features microprocessor-based volume attenuator; outboard power supply with 150-W toroidal transformer; discrete regulators. FR 0-100,000 Hz –5 dB; distortion .002%; S/N 118 dB $5,250

T3 Preamplifier
5 line-level unbalanced inputs; 1 balanced input; balanced outputs. Class A discrete signal path; gain performed in unbalanced mode using T2 circuitry; outboard power supply; gold-plated input and output jacks; direct coupled input to output. FR 0-125,000 Hz –1 dB; distortion 0.005%; S/N 100 dB.....$2,250

YAMAHA

CX-1 Preamplifier
8 audio inputs; MM/MC phono input; gold-plated input; headphone jacks. Capacitive negative-feedback amplifier circuitry; 4-gang volume control; source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls; switchable subsonic phono filter; remote control. THD 0.002%; S/N 110 dB. 17⅛ x 3⅝ x 16 in; 19 lb $1,199

CX-2 A/V Preamplifier
8 audio and 3 video inputs; MM/MC phono input; S-video connectors; gold-plated headphone jack. 4-gang volume control; motor-driven in-

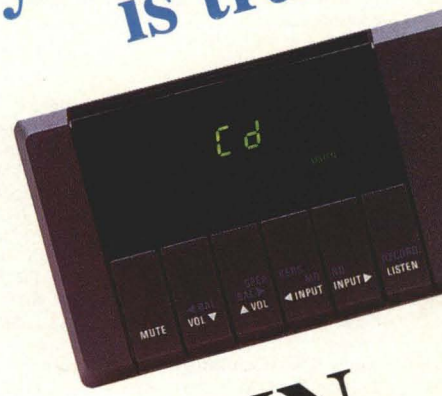
PART TWO – TRUE OR FALSE

T or F 1."...the Majik-I is one cone kicker of an amplifier...give it a listen...I'll guarantee you'll be impressed." *Hi-Fi World*

T or F 2."...our use of the Linn Majik-I was an unalloyed pleasure. The smoothness and silence with which it's controls operated were striking...We could not resist opening up the Majik-I. Its interior can only be described as gem-like." *Stereo Review*

T or F 3."...the Linn Majik can serve as the heart of a robust and uncompromising home audiophile system." *The Common-Sense Audiophile*

Everything you've heard is true.



LINN MAJIK

See Part I of the exam on page 85 and Part III on page 89.
For additional information call
1-800-LINN HI-FI

put selector and volume control; source-direct mode. Record-out selector; variable loudness control; center-defeat tone controls; switchable subsonic phono filter; programmable remote control. 17⅛ x 3⅝ x 12¾ in; 12 lb $799

CX-630 A/V Preamplifier
6 audio and 2 video gold-plated inputs; 4 audio and 2 video outputs; 2 AC outlets. Features source-direct mode; record-out selector; 2-VCR simultaneous-record capability; variable loudness control; switchable subsonic filter; center-defeat bass and treble controls with frequency turnover controls. Includes remote control. 11 lb.....$449

INTEGRATED AMPLIFIERS

ACURUS

DIA100 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 x 2 cont into 4 ohms. 2 tape outputs; 6 source inputs; gold-plated connectors. Features laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuits; bipolar transistors; toroidal transformer. FR 20-20,000 ±0.25 dB; S/N 100 dBA; damping factor 300. 17 x 5 x 14 in; 35 lb.....$1,095

AMC

CCTV CVT3030 30-W/ch Integrated Tube Amplifier
2 channels. 30 W x 2 . One phono and six line level inputs; headphone jack. Features Class A input stage; direct mode. Bass and treble tone controls $899

ARCAM

Delta 290 75-W/ch Integrated Amplifier
2 channels. 75 W x 2 into 8 ohms. 6 line-level inputs including 2 tape loops; pre-out/main-in loops; outputs for 2 speaker pairs; headphone jack. MOSFET design; toroidal power supply; motor-driven volume control. Separate listen and record selectors; mono switch; tone and balance controls with bypass; remote with level control. MM/MC phono board optional. FR 20-20,000 Hz ±0.5 dB line; THD 0.02%; S/N 79 dB MM, 73 dB MC, 99 dB line.....$899

Alpha 6 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 cont into 8 ohms. 6 gold-plated inputs including one switchable MM phono/line-level input; 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Features MOSFET output stages; toroidal transformer. Tone controls with switchable bypass; remote-control with level control. FR 10-20,000 Hz ±0.5 dB line; THD 0.02% at 1,000 Hz; S/N 74 dB phono, 94 dB line.....$649

Alpha 5 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 cont avg into 8 ohms or 80 x 2 into 4 ohms. 6 inputs including MM phono; 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Toroidal transformer. Tone controls with switchable bypass. FR 10-20,000 Hz ±0.5 dB line level; total harmonic distortion 0.02% at 1,000 Hz; S/N 73 dB phono, 93 dB line level $399

AUDIO DESIGN ASSOCIATES

CR-8A 25-W/ch Integrated Amplifier
2 channels. 25 W x 2 cont avg into 8 ohms with 0.02% THD or 40 x 2 into 4 ohms. Signal-processor loop; toroidal power transformer. Gain control; balance switch; LED volume, bass, and treble indicators. Infrared receiver optional. S/N 104 dB. 19 x 3½ x 11 in; 13 lb $1,899

AUDIO INNOVATIONS

S700 25-W/ch Integrated Tube Amplifier
2 channels. 25 W x 2. 4 line-level inputs; tape loop; gold-plated connectors; 4- and 8-ohm speaker outputs. Class A operation; ground-isolation switch $1,500

AUDIRE

Adagio 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; pre-out/main-in loops; two gold-plated 5-way binding-post pairs. 1 FET per channel in preamp stage; MOSFET output stage; toroidal transformer. Balance control. FR 5-100,000 Hz ±0.25 dB line, 2-100,000 Hz –2 dB amp; S/N 90 dB; slew rate 45 V/µs; damping factor 250. 3-yr warranty. 19 x 5¼ x 9 in; 22 lb $950

CARVER

CMV-1185 320-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode. 80 W x 2 (front) with 0.1% THD + 90 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono; 3 composite-video inputs; 2 composite-video outputs; front-panel A/V input; line-level outputs for each channel; pre-out/main-in loops for front channels; subwoofer output. 12-dB/oct subwoofer crossover; Vocal Zoom dialog-enhancement circuitry. Adjustable delay times; auto input balance; independent switching for audio and video sources; removable rack handles; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 85 dBA phono, 110 dBA line; dynamic headroom 1 dB. 19 x 5¼ x 17 in; 31 lb.....$850

CM-1090 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.1% THD or 150 x 2 into 4 ohms. 7 audio inputs including phono; pre-out/main-in loop for each channel. Transfer function modified to emulate reference tube amplifier; Sonic Holography circuitry to improve stereo imaging. CD-direct mode; two analog level meters; remote control. S/N 90 dBA line; dynamic headroom 1.7 dB. 19 x 4½ x 14½ in; 29 lb.....$680

CREEK

Creek 4240 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms with 0.01% THD. 4 line-level inputs; tape loop. MOSFET circuitry. FR 3-25,000 Hz –1 dB; S/N 105 dB; ch sep 80 dB at 1,000 Hz.....$595
MC phono board for above $75
MM phono board for above $50

DENON

PMA-S1 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 cont into 8 ohms or 200 x 2 into 2 ohms Features aluminum sand-cast frame; inverted Sigma balance circuit for balanced signal flow; UHC-MOS output transistors for high current.....$4,500

AVC-2800 305-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix modes; DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 8 audio inputs; 4 audio outputs; 2 center-channel outputs; main amplifier inputs; front, center, and mono line-level outputs; 4 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. Wide-screen and Live DSP Dolby Pro Logic modes; video input selector; icon-based on-screen displays; fluorescent display. Programmable remote control.....$900

PMA-1315R 115-W/ch Integrated Amplifier
2 channels. 115 W x 2 rms into 8 ohms with 0.005% THD. MM and MC phono inputs. Features toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; record-out selector; loudness control; Denon IS-system remote with level and source-select controls.....$800

PMA-915R 80-W/ch Integrated Amplifier
2 channels. 80 W x 2 rms into 8 ohms with 0.02% THD. MM and MC phono inputs. MOSFET driver stage; motor-driven volume control. record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls $550

DGX

DDA-1 100-W/ch Digital Integrated Amp
2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms. Coaxial and optical digital inputs. Features DSP and D/A converter; dual-mono design; phase and amplitude correction for DGX speakers. THD 0.025%; S/N 86 dB analog, 92 dB digital; damping factor 150. 16½ x 4¾ x 14¼ in; 29 lb $1,595

DUAL

CV5670 120-W/ch Integrated Amplifier
2 channels. 120 W x 2 into 8 ohms. Class A amplification. FR 6-95,000 Hz; total harmonic distortion 0.01% $525

Creek Model 4240

HARMAN KARDON

AVI200 245-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear), all into 8 ohms with 0.3% THD or 75 x 2 into 8 ohms with 0.09& THD. 5 audio inputs with tape monitor; 5 video inputs; line-level outputs for each channel. Discrete amplifiers for front and center channels. Dolby Time Link digital-delay system; adjustable digital delay; VCR-dubbing capability.....$599

HK1400 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms or 60 x 2 into

4 ohms. 2 tape loops. Switchable gain at 0 and –10 dB $499

HK620 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms. Outputs for 2 speaker pairs. System remote control....$399

JVC

AXZ911BK 100-W/ch Digital Integrated Amplifier
2 channels. 100 W x 2 rms into 8 ohms with 0.003% THD. Class A operation. Features D/A converter with 4x oversampling; separate analog and digital circuitry; motor-driven volume control. Fiber-optic and coaxial digital inputs; MM/MC phono input; direct input for outboard D/A converter; digital tape loop for DAT recorder; gold-plated connectors. Includes remote control....$1,100

LINN

Majik-IP 33-W/ch Integrated Amplifier
2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; switchable MM/MC-phono/line-level input; 4 output pairs; headphone jack. Features add-on-module expandability; microprocessor-controlled switching. Add-on modules available for FM tuning and multiroom control....$1,095
Majik-IL. As above, no phono input. 6 line-level inputs $995

LUXMAN

A-383 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.04% THD or 330 x 2 into 2 ohms. 3 video inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection; outputs for 2 speaker pairs. Features symmetrical push-pull circuit layout in all stages; video-input buffer amplifier; line-phase sensor. Multiroom capability; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; A/B speaker selector; remote control. FR 20-20,000 Hz ±0.5 dB phono, 10-70,000 Hz +0.5, –1.5 dB line; S/N 77 dBA MM, 56 dBA MC, 100 dBA line. Black or champagne finish $1,500

A-373 80-W/ch Integrated Amplifier
2 channels. 80 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; record-out selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz +0.5, –1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line. Black or champagne finish $1,000

A-353 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 rms into 8 ohms with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Features motor-driven volume control; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz +0.5, –1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dB line (A-weighted). Black or champagne finish $750

MARANTZ

PM-700AV 200-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode. 50 W x 2 (front) + 50 (center) + 25 x 2 rear), all rms into 8 ohms. 4 audio inputs; front-panel A/V input; 4 A/V inputs including 2 S-video; composite and S-video outputs; RC-5 system remote-control jacks. Dolby test-tone generator; switchable bass boost; preprogrammed remote control. S/N 85 dB line. Gold finish with matching side panels. 17⅞ x 6 x 13⅜ in; 29 lb....$699

MERIDIAN

Model 551 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms. 6 analog inputs; line-level output. Features thermal and DC overload protection. Adjustable input sens for each source; tape-dubbing capability; mute; 4-character alphanumeric display. 12⅝ x 3½ x 12⅝ in $1,395

NAD

Model 304 35-W/ch Integrated Amplifier
2 channels. 35 W x 2 cont avg into 8 ohms with 0.03% THD. Two sets of 5-way binding posts; gold-plated phono and CD inputs; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 91 dB line; damping factor 100 at 50 Hz; dynamic headroom 5.5 dB. 16½ x 4⅝ x 14⅞ in; 19 lb $379

Model 302 25-W/ch Integrated Amplifier
2 channels. 25 W x 2 cont avg into 8 ohms with 0.03% THD. 5-way binding posts; gold-plated phono input; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 90 dB line; damping factor 60 at 50 Hz; dynamic headroom 6 dB. 16½ x 4⅜ x 12¼ in $269

NAIM

NAIT 3 30-W/ch Integrated Amplifier
2 channels. 30 x 2 into 8 ohms; MM/MC phono input; 5 line-level inputs. Features electronic switching. 17¼ x 2¼ x 12 in....$1,050

ONKYO

Integra A-SV810PRO 325-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode; DSP. 85 W x 3 (front, center) + 35 x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; line-level subwoofer output. Features 8-mode digital sound-field processor; motor-driven volume control. 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen displays; programmable cursor key; fluorescent display; remote control. Total harmonic distortion 0.06%; S/N 105 dB; damping factor 90. 18 x 6¾ x 16⅝ in; 39 lb....$1,100

Integra A-809 105-W/ch Integrated Amp
2 channels. 105 W x 2 rms into 8 ohms or 303 x 2 max into 2 ohms. 5-way binding posts. Features discrete outputs, power supplies, and transformers; direct signal paths; dual-shielded-block construction with 2-panel chassis base; motor-driven volume control. Remote control. THD 0.008%; S/N 107 dB; damping factor 150. 18 x 6¾ x 16⅝ in; 37 lb $669
Integra A-807. As above, 80 W x 2 rms into 8 ohms or 210 x 2 max into 2 ohms. 34 lb.....$569

PART THREE – EXTRA CREDIT

If you can correctly answer the following three questions we will send you a Linn Majik information packet, the name of your local Linn dealer, and a gift certificate redeemable for a free Linn CD when you audition the Linn Majik control amplifier.

1. Who are you?
2. Where are you?
3. What's your phone number?

Call us with your answers at 1-800-546-6443, fax to 317-841-4107, or mail to:

Final Exam
c/o Linn Hi-Fi
8709 Castle Park Drive
Indianapolis, Indiana 46256

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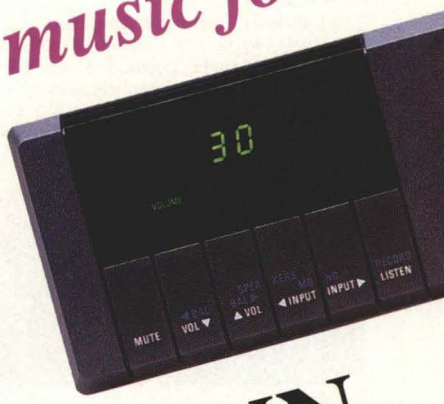


LINN
MAJIK

See Part I of the exam on page 85 and Part II on page 87.

Integra A-SV610PRO 250-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms, 125 x 2 rms into 8 ohms, or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Video dubbing capability; record-out selector; tone control; fluorescent display; remote control. THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6¾ x 15¼ in $639

A-RV410 110-W/ch Integrated Amplifier
2 channels. 110 W x 2 rms into 8 ohms or 200 x 2 into 4 ohms. 7 audio and 2 video inputs; front-panel video input. Features motor-driven volume control; source-direct mode. Video dubbing capability; 4-way speaker selector; loudness control; mute switch; fluorescent display; remote control. THD 0.08%; S/N 102 dB; damping factor 40. 18 x 5½ x 13 in; 22 lb.....$400

A-803 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 rms into 8 ohms or 135 x 2 max into 2 ohms. 7 audio inputs including MM/MC phono; 5-way binding posts. Features source-direct mode. Multiroom capability; 4-way speaker selector; remote control. THD 0.06%; S/N 102 dB; damping factor 40. 18 x 4¾ x 13 in $365

PERREAUX

EX-120 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont avg into 8 ohms or 150 W x 2 cont avg into 4 ohms with 0.04 THD. 6 inputs; gold-plated input and output terminals. Features toroidal power transformer; heavy duty filter capacitors; direct input design; MOSFET output drivers; passive tone controls. Black satin finish. 17⅜ x 5⅜ x 11¾ in; 16 lb $1,395

PIONEER

A-301 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 cont into 8 ohms with 0.01% THD. 6 audio inputs. Features discrete output transistors; ch-sep enhancement circuit; complementary capacitor pair. 16⅝ x 5 x 13¾ in.....$325

Yamaha DSP-A780

ROTEL

RA-985BX 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. Features toroidal transformer; slit foil capacitors; dual zone capability. Remote control. FR 4-100,000 Hz +1, –3 dB; S/N 97 dB line; damping factor 400. 17⅜ x 4⅞ x 13¾ in $750

RA-930AX II 30-W/ch Integrated Amplifier
2 channels. 30 W x 2 cont avg into 8 ohms with 0.03% THD. 5 inputs including phono and tape loop; headphone jack. Tone-control defeat. S/N 100 dB line. 17⅜ x 3⅝ x 12 in.....$300

SANSUI

AV9000DSP 280-W A/V Integrated Amp
5 channels; digital Dolby Pro Logic; DSP. 80 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.5% THD. 6 audio and 4 video inputs; line-level output for each channel. 2 discrete variable loudness contours; source-direct circuitry; programmable remote control. FR 20-20,000 Hz –3 dB front and center, 20-6,000 Hz –3 dB rear. 17 x 6 x 17 in; 32 lb.....$900

SONY

The following feature a source-direct mode, Class A MOSFET voltage stage, MOSFET output stage, and remote control.

TA-F808ES 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.004% THD or 130 x 2 into 4 ohms. 7 inputs; MM/MC phono input; line-level outputs. FR 2-200,000 Hz ±0, –3 dB line; S/N 93 dB MM, 79 dB MC, 105 dB line; damping factor 100 into 8 ohms. 18½ x 6⅞ x 17⅛ in; 54 lb.....$1,700

TA-F707ES 90-W/ch Integrated Amplifier
2 channels. 90 W x 2 into 8 ohms with 0.004% THD or 120 x 2 into 4 ohms. 7 inputs; MM/MC phono input; line-level outputs. FR 2-200,000 Hz ±0, –3 dB line; S/N 93 dB MM, 77 dB MC, 105 dB line; damping factor 100 into 8 ohms. 18½ x 6½ x 17⅛ in; 47 lb.....$1,200
TA-F606ES. As above, but 80 W x 2 into 8 ohms with 0.008% THD or 100 x 2 into 4 ohms. No line-level outputs. S/N 94 dB MM; 76 dB MC. 17 x 5⅞ x 14¾ in; 31 lb $700

TEAC

A-X5030 75-W/ch Integrated Amplifier
2 channels. 75 W x 2 rms into 8 ohms with 0.009% THD or 100 x 2 rms into 4 ohms with 0.025% THD. 6 audio inputs including switchable MM/MC phono and 2 tape; binding posts. Source-direct switch; bypassable infrasonic filter; separate listen and record selectors; bass, treble, and balance controls; loudness switch; mute. FR 5-100,000 Hz –3 dB line; S/N 80 dB MM, 67 dB MC, 101 dB line. 17⅛ x 6⅛ x 14 in.....$450

A-X1030 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 rms into 8 ohms with 0.02% or 50 x 2 rms into 4 ohms with 0.04% THD. 6 audio inputs including phono and 2 tape; mic input with level control; binding posts. Source-direct switch; independent listen and record selectors; bass, treble, and balance controls; loudness switch; mic mixing. FR 5-100,000 Hz –3 dB line; S/N 101 dB line. 17⅛ x 5 x 14 in.....$290

TECHNICS

SU-V660 90-W/ch Integrated Amplifier
2 channels. 90 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input; MM/MC phono inputs. Features negative-feedback design; proprietary Class AA circuitry. Tone controls with defeat; infrasonic filter; loudness contour $430

SU-V460 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input. Features negative-feedback design; proprietary Class AA circuitry. Tone controls with defeat; infrasonic filter; loudness contour $330

YAMAHA

DSP-A2070 340-W A/V Integrated Amp
7 channels; digital Dolby Pro Logic; 11 cinema DSP modes including Spectacle, Musical, Recital, and Pavilion; 12 DSP music modes. 80 W x 3 (front, center) into 8 ohms with 0.015% THD + 25 x 4 (effects) with 0.05% THD. 5 audio and 6 A/V inputs; S-video connectors; front-panel S-video A/V inputs; video-monitor output; pre-out/main-in loops for L/R front effects, center channel, and L/R rear effects; center-channel outputs for 2 speakers; subwoofer output. Features 19-bit A/D converters; 18-bit D/A converters; motor-driven input selector and volume control. Surround-parameter controls including effect trim, front-effect presence, rear-effect surround delay time, and reverberation; bass boost at 70 Hz; 5-band center-channel graphic EQ; record-out selector; input-level overload indicator; on-screen displays; remote control. 46 lb $1,999

DSP-A970 283-W A/V Integrated Amplifier
7 channels; Dolby Pro Logic; 35mm Theater Surround and 70mm Movie Theater DSP modes; 11 cinema DSP modes including Game Amusement, Karaoke, Fantasy, and Classic Film. 65 W x 3 (left, right, center) into 8 ohms with 0.015% THD + 22 x 4 (effects) with 0.03% THD. 5 audio and 5 A/V inputs; S-video terminals; front-panel S-video A/V input; center-channel outputs for 2 speakers; line-level outputs for 4 effects channels; subwoofer output; 3-way binding posts. Features 18-bit A/D converters; motor-driven volume control. Surround-parameter controls including adjustable delay; 5-band center-channel graphic EQ; input level control; record-out selector; front, center, and rear level controls; on-screen displays; programmable remote control. 31 lb.....$1,299

DSP-A780 245-W A/V Integrated Amplifier
5 channels; digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes; 12 cinema and 4 music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. 65 W x 3 (front, center) with 0.015% THD + 25 x 2 at 1,000 Hz with 0.03% THD, both into 8 ohms. 5 audio and 3 A/V inputs including S-video inputs and front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output; 2-way binding posts for front and center channels. Features motor-driven volume control. Surround parameter controls; center and rear level controls; A/V record-out selector; mute; on-screen menus and displays; remote with volume control. 17⅛ x 5¾ x 16⅛ in.....$899

AX-570 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 rms into 8 ohms with 0.015% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets; gold-plated CD input terminal. Features motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable subsonic filter. S/N 110 dB; damping factor 320. 17⅛ x 5⅞ x 15⅜ in; 24 lb.....$499

AX-470 65-W/ch Integrated Amplifier
2 channels. 65 W x 2 rms into 8 ohms with 0.015% THD or 160 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; 3 switched AC outlets; 3-way binding posts. Features motor-driven input selector and volume control. Record-out selector; variable loudness control. S/N 110 dB; damping factor 240. 17⅛ x 5⅞ x 15⅜ in; 21 lb $399

SURROUND-SOUND PROCESSORS

ACURUS

Act I Surround Processor
Dolby Pro Logic. 3 audio and 3 video inputs. On-screen volume, balance, and switching displays $899

ADCOM

GSP-560 Surround Processor-Amplifier
5 channels; 5 surround modes including Dolby Pro Logic. Amplifier rated at 80 W x 1 (center) into 8 ohms + 40 x 2 (rear). Tape loop. Features motor-driven volume control. Adjustable rear-channel delay; remote control. S/N 100 dB. 17 x 5¼ x 14½ in; 20 lb $600

AUDIO DESIGN ASSOCIATES

SSD-66THX Surround Processor
6 channels; Dolby Pro Logic, Music and Film THX modes. Auto input balance; auto mono enhancement; digital volume control; serial data-communication port for integration with System 3000. 19 x 1¾ x 16½ in $2,999
SSD-66. As above, without THX.....$1,799

AUDIOFILE HOME THEATER

MTVS-1 Surround Processor-Amplifier
Dolby Pro Logic, Hall, and Matrix surround modes. Amp rated at 30 W x 2 (center, rear). Line-level inputs; line, center-channel, and rear-channel outputs; tape loop; subwoofer output. Phantom center-channel mode; switchable 30/50-ms digital delay; remote control $230

AUDIOSOURCE

SS Three/II Surround Processor-Amplifier
Dolby Pro Logic, Dolby 3 Stereo, Matrix, and Hall modes; 30 W x 2 amp (switchable center and surround or both surround). Tape-monitor and line-level inputs; tape-in, unprocessed-line-out, center-channel, rear-channel, and tape-record-out outputs; subwoofer output with level control. Subwoofer crossover selectable at 80 or 150 Hz; tape-monitor switch; Normal/Phantom center-channel switch; switchable 20/30-ms digital delay; test-tone generator; level controls for center, surround, and master; remote control. S/N 90 dB. 16½ x 2⅛ x 9⅛ in.....$350

SS Five Surround Processor-Amplifier
Dolby Pro Logic, Matrix, and Hall modes; 24 W x 2 amp (with auto turn on, selectable center and surround or both surround). Subwoofer line out with 100-Hz crossover. Selectable Normal/Phantom center-channel mode; selectable delay; test-tone generator; tape-monitor switch; remote control.....$300

BANG & OLUFSEN

AV7000 Surround Processor-Amplifier
Dolby Pro Logic mode. Integrates with all B&O audio systems. Front, center, surround, and subwoofer outputs. 60-W center-channel amplifier. Code-conversion processor for video sources; Beolink remote control programmable for video sources. Polished aluminum and glass cabinet. 16½ x 3 x 12¼ in $1,995

CHASE TECHNOLOGIES

HTS-1 Surround Processor
Passive-matrix Dolby Surround decoder for use with stereo receiver or amp; line-level outputs for center and surround channels.....$100

COUNTERPOINT

HC-808 Surround Processor
Dolby Pro Logic. Monitor loop. Roederstein resistors; Wima polypropylene capacitors; Alps motor-driven potentiometers. Remote control. Black or silver finish. 3-yr warranty. 19 x 2¼ x 10½ in $1,295

DYNACO

QD-1/Series-II-L Surround Processor
Surround sound, rear-channel-only, and rear-channel-off modes. Passive-matrix design. Gain control; Dolby Surround contour control; direct bypass. Center-channel control optional. Black. 8½ x 2½ x 8 in $75
QD-2. As above, with 5-way binding posts and chrome faceplate and knobs $140

FOSGATE AUDIONICS

Model Five Surround Processor
Dolby Pro Logic, 70mm, Rock, Popular, and Classical. 2 line-level audio inputs. Features microprocessor control with memory for delay and center-channel settings. Simulated-stereo mode; remote control with source-select, test-tone, center-channel-defeat, center-boost, master-volume, mute, balance, and delay controls. 17⅛ x 1¾ x 7½ in; 3 lb $599

KINERGETICS

KSP-2 Surround Processor
Dolby Pro Logic and THX modes. Analog decoding; digital surround with 16-bit A/D and D/A conversion. Calibration display and mike; remote control. 17¼ x 2 x 13½ in.....$4,500

LEXICON

CP-3+ Surround Processor
15 modes including Dolby Pro Logic, THX, Ambience, Reverb, Panorama, Television, and, Stereo Surround. 4 inputs. Software upgradability; on-screen displays. S/N 90 dB $3,200

CP-1 Plus Surround Processor
Dolby Pro Logic. Features ambience extraction and synthesis; auto azimuth error correction for Dolby Surround. Reverb; headroom display; alphanumeric display; 2 mute indicators; software upgradability. S/N 85 dB.....$1,595

CP-2 Surround Processor
Dolby Pro Logic, Music, and Mono Logic modes. 6 outputs. Features digital design with 16-bit D/A converter; auto azimuth error correction. Auto input balance; parametric display; software upgradability; remote control. S/N 85 dB $995

MORDAUNT-SHORT

Decoder One Surround Processor-Amplifier
Dolby Pro Logic mode. Line-level front, center, surround, and subwoofer outputs; tape-monitor loop. 20 W x 2 into 8 ohms (center and surround) amp; 12-dB/oct crossover at 250 Hz; short-circuit and thermal protection. Phantom center-channel mode; test-tone generator; center, surround, and master level controls. 2-yr warranty.....$549

NAD

Model 910 Surround Processor
7 channels; Dolby Pro Logic, Club, Hall, Stadium, and Super Stereo modes. 3 A/V inputs; left, right, center, 2 surround and subwoofer line-level outputs. Features sibilance filter to reduce hiss and improve tonal balance; mode that raises volume of low-level passages without affecting louder ones; processor bypass.....$599

ONKYO

ES-600PRO Surround Processor-Amplifier
3 channels; Dolby Pro Logic, Dolby Surround, Dolby 3 Stereo, Hall, and Stadium modes. Features amp rated at 50 W x 1 (center) + 20 x 2 rms (surround). Wide and Phantom center-channel modes; adjustable digital surround-channel delay; master-volume and input-balance controls; programmable remote control. THD 0.09%. 18 x 3⅝ x 12⅝ in; 14 lb.....$409

NAD Model 910

PIONEER

SP-91D Surround Processor
Dolby Pro Logic. Features 50-bit DSP with 16-bit A/D converter; 4-channel 18-bit D/A converter; 8x oversampling filter. 16 factory ambience presets including Jazz-club, Hall, and Church; 16 user ambience presets; 7-band graphic EQ; fluorescent display; SR-system; remote control. THD 0.002% at 1,000 Hz front, 0.006% at 1,000 Hz (front and surround); S/N 90 dB (front and surround). 18 x 3⅝ x 3¼ in; 13 lb.....$1,000

PROTON

SD-1000 Surround Processor
7 channels; Dolby Pro Logic, Cinema and Music modes. Tape-monitor loop; left, center, and right front outputs; left, center, and right surround outputs; subwoofer output. Remote control. 16½ x 2¾ x 9¾ in $600

ROTEL

RSP-960AX Surround Processor
Dolby Pro Logic with 4 ambience modes. 2 audio and 3 video inputs; composite- and S-video connects; outputs for 5 channels and subwoofer. Tape monitoring; subwoofer level control; remote control. THD 0.0025% front channels. 17⅜ x 2¾ x 12¾ in.....$600

YAMAHA

DSP-E580 Surround Processor-Amplifier
Digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes; 12 Cinema and 4 Music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. Video inputs and outputs; S-video connectors; subwoofer output; line-level output for front, center, and rear channels; outputs for 2 speaker pairs. Features amp rated at 25 W x 3 rms into 8 ohms for center and surround channels; subwoofer crossover at 200 Hz; motor-driven master volume control. Auto input balance; center and rear level controls; Normal, Wide, and Phantom center-channel modes; adjustable delay, room-size, and reverberation parameters; tape-monitor switch; on-screen displays; remote with master-volume control. 17⅛ x 5¾ x 15¾ in $699

ADCOM

GCD-600 5-Disc CD Changer
4x oversampling, dual 16-bit D/A converters. 5-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Phase-reversal switch; remote control. FR 20-20,000 Hz –0.5 dB; THD 0.005%; S/N 100 dB. 17 x 4¼ x 16¼ in; 15 lb $600

AIWA

DX-C100M 100-Disc CD Changer
4x oversampling, dual 1-bit D/A converters. 100-disc magazine with window. Optical digital output; aux input. 99-selection music programming; 1-disc/all-disc random play; 4-way repeat (1/all/program/random); 10-key disc/track direct selection; CD reference file; remote control. 8⅜ x 13¼ x 14½ in; 14 lb.....$650

AMC

CD6 CD Player
1-bit D/A converters. Features metal-oxide resistors and audio grade capacitors; Philips transport and laser assembly. Digital and optical outputs. Remote control $599

ARCAM

Delta 270 CD Player
Burr-Brown PCM69 hybrid multiple/1-bit D/A converter. Features Philips CDM-9 single-beam mechanism; direct coupling of D/A converter from output stages; polymer-based antivibration suspension. 2 coaxial digital outputs. Upgradable D/A converter and output circuit boards; repeat; skip; 20-track programming; defeatable display; remote control. FR 10-20,000 Hz –0.5 dB; S/N 103 dB; dynamic range 96 dB....$1,600

Alpha 5 CD Player
4x oversampling, dual 16-bit D/A converters. Features Philips CDM-9 single-beam mechanism. Coaxial digital output. Upgradable D/A-converter board; track search; 3 search speeds; 20-track programming; defeatable display; direct track access; random play; intro scan; repeat; remote control. FR 20-20,000 Hz –0.5 dB; S/N 105 dB; dynamic range 96 dB.....$899

Alpha 1 CD Player
Dual 16-bit D/A converters. Features 4th-order noise shaping. Coaxial digital output. Track skip/search; 21-track programming; random play; intro scan; repeat; remote control with 10 direct-access keys. FR 20-20,000 Hz –0.5 dB; S/N 105 dB; dynamic range 96 dB.....$599

AUDIO RESEARCH

CD1 CD Player
Features Philips CDM-12.1 drive; 3-beam laser pickup; servo/control and signal-data microprocessors; digital jitter-elimination circuit; regulated power supply. ST glass fiber-optic, BNC coaxial, AES/EBU XLR, and Toslink digital outputs; balanced-XLR and RCA fixed-level analog outputs. Track skip/scan; random play; repeat; remote control. FR 0.1-20,000 Hz ±0.2 dB; S/N 95 dBA; ch sep 94 dB at 1,000 Hz. 2-yr warranty. 19 x 5¼ x 11¾ in; 16 lb.....$2,995

BANG & OLUFSEN

Beogram CD7000 CD Player
4x oversampling, dual 16-bit D/A converters. Integrates with Beosystem 7000. Digital Bessel/elliptical analog filter. Track-time, elapsed-time, remaining-time, and track-number displays; track programming. FR 3-20,000 Hz ±0.3 dB; S/N 110 dBA. 16½ x 3 x 12¾ in.....$1,250

CALIFORNIA AUDIO LABS

Tercet MkIV CD Player
8x oversampling, 20-bit hand-trimmed D/A conversion. Features digital-servo transport; separate digital and analog power supplies; discrete FET analog stage. Coaxial digital output and input. Remote control. FR 10-20,000 Hz ±0.05 dB; THD 0.002%; S/N 103 dB; dynamic range 106 dB; ch sep 94 dB $1,495

Icon MkII CD Player
8x oversampling, 18-bit hand-trimmed D/A conversion. Features digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. Fiber-optic digital output. FR 10-20,000 Hz +0, –0.2 dB; THD 0.002%; S/N 102 dB; dynamic range 105 dB; ch sep 91 dB....$895

Arcam Alpha 5

DX-1 CD Player
1-bit Delta-Sigma D/A conversion. Features digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. FR 10-20,000 Hz ±0.2 dB; THD 0.007%; S/N 91 dB; dynamic range 90 dB; ch sep 86 dB.....$595

CARVER

SD/A-360 5-Disc CD Changer
Dual 1-bit D/A converters. Features 3-beam laser pickup. Fiber-optic digital output. Tape edit; 3 random-play and 4 repeat modes; 30-track programming; removable rack handles; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.004%; S/N 100 dB. 19 x 4 x 16¾ in; 16 lb.....$500

CREEK

CD42 CD Player
Burr-Brown PCM-69 multibit/1-bit D/A converter. Features modular upgradable design; Philips CDM-12.4 3-beam laser and loader assemblies; separate power supplies for transport and D/A-converter sections. Gold-plated RCA analog outputs; AES/EBU RCA digital output. Remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.03% at 0 dB; S/N 96 dB; ch sep 80 dB. 16½ x 2½ x 10½ in; 7 lb.....$990

DENON

DCD-S1 CD Player
Four 20-bit D/A converters. Features top-loading mechanism with disc stabilizer; Alpha processor for 20-bit resolution; aluminum sand cast frame; brushless DC spindle motor. AES/EBU digital output; coaxial and fiber-optic digital outputs; balanced and unbalanced analog outputs. Remote with volume control $5,000

DCD-S10 CD Player
Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control $1,500

DCD-3000 CD Player
8x oversampling, four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-positioned tray; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.....$1,200

DCD-1015 CD Player
8x oversampling, two 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-positioned tray. Coaxial and fiber-optic digital outputs. Digital pitch control for ±12% speed adjustment in 0.1% steps; peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control $500

DCD-815 CD Player
8x oversampling, two 18-bit D/A converters. Features zero-cross distortion elimination; noise shaping. Coaxial digital output. ±12% pitch control; A/B repeat; synchro play with compatible cassette decks; tape edit; repeat; 20-track programming; 12-step digital attenuator in 1.5-dB steps; direct track access; 20-track music calendar; defeatable display; remote control.....$300
DCD-615. As above, without digital output, pitch control, or A/B repeat.....$250

CD Changers
Each of the following except DN-1200F/C features the ability to change four discs while a fifth is playing.

DN-1200F/C 200-Disc CD Changer/Controller
Dual 20-bit D/A converters, two 100-disc trays. Comprises DN-1200F 200-disc changer and DN-1200C controller. Changer features 20-bit digital filter; zero-cross distortion-elimination design; switchable RS-232C/RS-422A computer-control interface with 9-pin D-sub connectors. Controller features ability to create and label custom programs; memory for six 100-track programs; memory for CD grouping with titling; multiple DN-1200F control; random play; repeat; alphanumeric display; remote control. Balanced-AES/EBU and unbalanced-RCA outputs. FR 2-20,000 Hz; THD 0.0025%; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. Changer 17⅛ x 9¼ x 18⅜ in. Controller 17⅛ x 3¼ x 10⅝ in $4,000

DCM-560 5-Disc CD Changer
8x oversampling, two 20-bit D/A converters. 5-disc carousel. Features Alpha processor for 20-bit resolution; D/A converters hand tuned to eliminate zero-cross errors; motor-driven volume control; vibration-resistant chassis. Coaxial digital output. Bidirectional carousel rotation; favorite-track memory for 100 discs; synchro play with compatible cassette decks; 3 random-play modes; 5 repeat modes; 20-track programming; direct track access $600
DCM-460. As above, without motor-driven volume control or vibration-resistant chassis....$430

DCM-340 5-Disc CD Changer
8x oversampling, two 18-bit D/A converters. 5-disc carousel. Bidirectional carousel rotation; 3

random-play modes; 5 repeat modes; 20-track programming; direct track access from remote; remote control $300

Combi-Players
Each of the following features dual-side play.

LA-3500 Combi-Player
20-bit D/A converter. Plays laserdiscs, CD's, and CD+G discs. 8-bit digital field memory for still images; 3-line-correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor ..$2,000

LA-3100 Combi-Player
8x oversampling. Plays CD's and laserdiscs. Features 8-bit digital field memory for still images; 3-line digital comb filter; digital video processing; digital time-base correction. Frame/time searches; front-panel shuttle ring; on-screen displays; music calendar; remote control with jog/shuttle $1,200

LA-2500 Combi-Player
Plays CD's and laserdiscs. Features dedicated CD tray; video processing on one LSI chip; digital time-base correction. Tape edit; 2 scan modes; front-panel shuttle ring; remote control with shuttle $700

DUAL

CD5150 CD Player
4x oversampling. Features 20-track programming; remote control RC-500. FR 2-20,000 Hz; S/N 100 dB; dynamic range 95 dB.....$555

CD1070 Studio CD Player
8x oversampling. Features 16-track programming; remote control RC-105. FR 2-20,000 Hz; S/N 90 dB; dynamic range 96 dB.....$345

DYNACO

CDV-1 Tube CD Player
Philips Bitstream D/A conversion. Features two 6DJ8 tubes in analog output stage; Philips loading and 3-beam-pickup mechanism. Variable output level. 3-yr parts-and-labor warranty. FR 20-20,000 Hz ±0.5 dB; THD 0.01%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1,000 Hz. 17½ x 3⅞ x 13 in; 17 lb.....$699

Fisher DAC-2403

FISHER

The following can be controlled via the remote controls supplied with Fisher receivers.

DAC-2403 Studio 24 24-Disc CD Changer
1-bit D/A conversion. Bidirectional, vertically oriented 24-disc carousel. 7 factory-set and 24 user-definable disc categories; 48-track programming; intro scan; repeat; 2 random-play modes; scrolling 8-character alphanumeric display; remote control $350

DAC-503 5-Disc CD Changer
1-bit D/A conversion. Front-loading 5-disc carousel. Tape edit; fader; 32-track programming; repeat; random play; intro scan; remote control $250

GOLDSTAR

FH-R20R 5-Disc CD Changer
8x oversampling, dual D/A converters. 5-disc carousel. Ability to change discs while one plays; 32-track programming; random play; 4 repeat modes; remote control. 16 lb $230

HARMAN KARDON

HD7725 CD Player
Features discrete analog-output section; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup; spring-loaded disc-tray clamp; motor-driven volume control. Fiber-optic and coaxial digital outputs; fixed and variable analog outputs; headphone jack. 30-program memory; index search; audible 2-speed cue/review; intro scan; A/B repeat; display switch; music calendar; remote with level control.....$899

HD7525 CD Player
Features discrete analog-output section; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup; spring-loaded disc-tray clamp. Coaxial digital output; fixed and variable analog outputs; headphone jack. 30-program memory; index search; audible 2-speed cue/review; intro scan; A/B repeat; display switch; music calendar; remote control.....$569

FL8450 5-Disc CD Changer
5-disc drawer-type carousel. Dual differential discrete analog output section; coaxial digital output. Ability to change 4 discs while 5th plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control.....$399

FL8400 5-Disc CD Changer
5-disc drawer-type carousel. Digital output. Ability to change 4 discs while 5th plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control.....$349

HD7325 CD Player
Features discrete analog-output section; balanced D/A interface; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup. Coaxial digital output. Audible 2-speed cue/review; intro scan; A/B repeat; display switch; remote control.....$319

JVC

XLMC100 100-Disc CD Changer
1-bit PEM D/A conversion. 100-disc transport and separate controller. Features 4th-order noise shaping; 3-beam laser pickup. Headphone jack with volume control. Alphanumeric keyboard for 100-disc title memory; single-disc random play; 3 repeat modes; delete play; 32-track programming; intro scan; fluorescent display; CompuLink remote-control compatibility; remote control with LCD $1,000

XLGM800TN 7-Disc Karaoke CD Changer
6-disc magazine plus single-disc tray. Features CD+G graphics decoder; RF converter. 2 mic inputs; video input and output; audio output. Lyric-superimpose, digital-echo, digital key control, vocal replacement, repeat practice, digital concert-effect, and one-song-play karaoke functions; 32-track programming; direct track/disc access; remote control with key-control buttons $850

XLM509TN 7-Disc CD Changer
1-bit PEM D/A conversion. 6-disc magazine plus single-disc tray. Features 4th-order noise shaping. Fiber-optic digital output; headphone jack with volume control. 32-track programming; tape edit; direct track/disc access; delete program play; auto/manual search; auto power-on/off eject; disc/track intro scan; 4 repeat modes; random play; 15-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control with LCD, Alphanumeric keyboard for disc-title memory. S/N 107 dB; dynamic range 99 dB.....$400

XLM415TN 7-Disc CD Changer
1-bit PEM D/A conversion. 6-disc magazine plus single-disc tray. Features 4th-order noise shaping. Headphone jack. 32-track programming; tape edit; direct disc access; delete program play; auto/manual search; auto power-on/off eject; disc/track intro scan; 4 repeat modes; random play; 15-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control. S/N 107 dB; dynamic range 99 dB $330

XL-F215TN 5-Disc CD Changer
8x oversampling, 1-bit PEM/DD D/A converter. 5-disc carousel. Features 4th order noise shaping; enhanced Compu Link remote compatibility. Headphone output with volume control. Ability to change 4 discs while one plays; random access programming of up to 32 steps (tracks/discs); auto/manual search; smart random play; 2-way repeat (all discs/single track); 20-track program chart; remote control with direct access keypad. THD 0.0022%; S/N 107 dB; dynamic range 98 dB; ch sep 94 dB at 1,000 Hz $320
XL-F115TN. As above, but no direct-access keys on front panel. No remote control.....$280

XLV261TN CD Player
1-bit PEM D/A conversion. Features 4th-order noise shaping; disc-stabilizing clamper. Headphone jack with volume control. Direct track access; conventional/delete random play; 4 repeat modes; tape edit; auto power-on/off eject; 32-track programming; auto/manual search; 15-track music calendar; CompuLink remote-control compatibility; remote control with index search. S/N 106 dB; dynamic range 98 dB ...$220
XLV161TN. As above, no remote control ...$200

KENWOOD

LVD-820R Combi-Player
Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features digital time-base corrector; 3-line digital comb filter; 3rd-order noise shaping. S-video output; fiber-optic digital output; headphone jack with volume control. Auto dual-side play; front-panel shuttle dial; night theater mode; CAV-disc still-frame viewing; intro chapter/track scan; tape edit; frame, time, and chapter/track searches; 20-chapter/track programming; random play; repeat; on-screen displays; 20-track music calendar; remote control $699
LVD-320. As above, without digital comb filter, dual-side play, or noise shaping. Shuttle knob on remote control. Features digital noise canceler $499

DP-M7750 7-Disc CD Changer
Dual 1-bit D/A converters. 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. RS-232 computer interface; gold-plated headphone jack with volume control. Optional control through MoodMaker PC software; ability to change magazine or disc in single tray while magazine plays; memory for 42 magazines; 255-disc program memory; 8-character alphabetic disc and magazine labeling; one-touch record and high-speed CD-to-tape dubbing with compatible cassette decks; digital peak search; direct track access; 32-track programming; audible track search; 20-track music calendar; remote control $369
MM-1. MoodMaker PC control software for DP-M7750. Features playlist creation; library sorting $30

DP-R6060 5-Disc CD Changer
Dual 1-bit D/A converters. 5-disc carousel. Plays CD's and CD+G's. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Ability to change 4 discs while one plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control $299
DP-R5060. As above, without CD+G compatibility $239
DP-R4060. As DP-R5060, without 100-disc program memory $219
DP-R3060. As DP-R4060, without headphone jack or remote control $189

DP-M5560 7-Disc CD Changer
Dual 1-bit D/A converters. 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. Ability to change magazine or disc in single tray while other plays; one-touch record and high-speed CD-to-tape dubbing with compatible cassette decks; direct track access; 20-track programming; audible track search; timer play; 20-track music calendar; remote control $229
DP-M3360. As above, without supplied remote control $199

DP-2060 CD Player
Dual 1-bit D/A converters. Features 2nd-order noise shaping. Gold-plated headphone jack. One-touch record with compatible cassette decks; direct track access; random play; repeat; 20-track programming; audible track search; 20-track music calendar; remote control $139

LINN

Karik CD Player
1-bit Delta-Sigma D/A conversion. Features servo-controlled transport; replaceable laser pickup. 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack for multiroom applications and to control other Linn components; diagnostic output. Upgradable via software $3,395

Mimik CD Player
1-bit Delta-Sigma D/A conversion. Features replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for multiroom applications and to control other Linn components $1,495

LUXMAN

D-500X's CD Player
4x oversampling, 16-bit resistance-ladder-type D/A conversion. Features top-loading tray; CDM-3 pickup mounted on swing arm; 5 independent power supplies; antiresonance/antivibration design with aluminum top panel and wood side panels; separate mechanical, electronic, electric, and signal-handling sections; motor-driven volume control. Fixed and variable outputs. FR 5-20,000 Hz ±0.5 dB; THD 0.004% at 1,000 Hz; S/N 105 dB; dynamic range 103 dB; ch sep 114 dB $7,000
D-X500. Basic version of above. Features 18-bit D/A converter; coaxial digital output. Dynamic range 102 dB; ch sep 110 dB $5,000

D-373 CD Player
8x oversampling, 18-bit resistance-ladder-type D/A converter. Features motor-driven volume control; line-phase sensor. Fiber-optic digital output; system bus connector. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto scan; 20-track music calendar; timer play; fluorescent display with 3 brightness levels; remote control. FR 5-20,000 Hz ±1 dB; THD 0.006% at 1,000 Hz; S/N 105 dB; dynamic range 97 dB; ch sep 100 dB. Black or champagne finish $1,000

JVC XL-M415TN

MAGNAVOX

CDI200 CD-I Player
Plays CD-I discs, CD's, CD+G's, and Photo CD's. Features digital video and audio processing. A/V outputs. Full-motion-video capability with optional add-on cartridge; remote control. 16½ x 11⅛ x 3⅞ in; 11 lb $399

CDC74517 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Ability to change 3 discs while one plays; 30-track programming; tape edit; random play; intro scan; repeat; remote control. 17⅛ x 4⅛ x 15 in; 18 lb $200

MARANTZ

CD-11 MkII CD Player
1-bit Bitstream PDM D/A conversion. Features CDM-4 mechanism with single-beam laser mounted on magnetically actuated swing arm; 3rd-order noise shaping; die-cast alloy chassis with copper plating throughout; toroidal transformer. Unbalanced and balanced-XLR outputs; digital outputs. Favorite-track memory for 195 discs. FR 20-20,000 Hz ±0.1 dB unbalanced; THD 0.00135%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 18⅞ x 4¾ x 13½ in ..$2,500

EC-500 CD Player/Preamplifier/Tuner
Combines CD player, A/V preamp featuring Dolby Pro Logic decoder, and tuner with 30 AM/FM presets. Line-level outputs for left, center, right, 2 surround, and mono/stereo subwoofer; composite- and S-video inputs and outputs; coaxial digital output; signal-processor loop; line-level multiroom outputs. Features synchro play with compatible cassette decks; record-out selector; clock/timer; on-screen displays; display with dimmer; remote control. 16½ x 4 x 13¼ in $1,099
AC-500. As above, without video or Dolby Pro Logic $699

LV-510 Combi-Player
1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features separate CD tray; digital time base corrector; color drop-out compensator; digital 3-line comb filter; 3-beam laser pickup. S-video output. Dual-side laserdisc play; clear CAV/CLV scan; color scan; random play; 24-chapter/track programming; repeat; last-position memory; tape edit; intro chapter/track scan; variable output level; remote control with shuttle. FR 20-20,000 Hz ±0.1 dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 17 x 5½ x 17¼ in $799

CD-1020 CD Player
Slim Series component featuring low-profile chassis. 1-bit Delta-Sigma Bitstream D/A conversion with 4th-order noise shaping. Analog and Toslink-digital outputs. Normal/delete track programming; tape edit with fading; auto peak-level search; scan; A/B, track, and disc repeat; random play; remote control. FR 5-20,000 Hz; THD 0.005%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. 16⅝ x 3 x 12¼ in; 9 lb $399

CC-65 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; peak search; variable output level; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 100 dB. 17⅜ x 4¼ x 15 in $399

CD-63 CD Player
Dual 1-bit Bitstream D/A converters. Features CDM-12 mechanism with 3-beam laser and photo-diode pickup; proprietary analog-stage op amp combining discrete output circuit in integrated package; 4th-order noise shaping; digital drive servo. Gold-plated analog output; coaxial and fiber-optic digital outputs. Tape edit; peak search; 30-track programming; display with dimmer; remote with volume control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16½ x 4 x 12 in $399
CD-63SE. As above, with OFC power-supply windings and stronger chassis. 16 lb $499
CD-53. As CD-63, without proprietary analog-stage op amp or fiber-optic output. Ch sep 100 dB $349

CC-52 5-Disc CD Changer
1-bit Bitstream PDM D/A conversion. 5-disc carousel. Features all-metal construction; integrated carousel and laser pickup. Fiber-optic digital output; RC-5 system-remote-control jacks. Ability to change 2 discs while one plays; synchro play with compatible cassette decks; 32-track programming; intro scan; random play; repeat; tape edit; 2-speed audible search; remote control. FR 20-20,000 Hz ±0.1 dB; THD 0.003%; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 16½ x 5¼ x 15½ in $379

CC-45 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit;

peak search; variable output level; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17⅜ x 4¼ x 15 in.....$299

McINTOSH

MCD7009 CD Player
8x oversampling, dual 1-bit D/A converters. Features vibration-free rigid disc clamping system with a CD-sized, die-cast aluminum disc turntable; remote control. Integrates with current McIntosh A/V control centers and remote control systems. FR 2-20,000 Hz ±0.3 dB; THD 0.0013% at 1,000 Hz. 17½ x 5⅜ x 13½ in.....$2,500

MCD7008 7-Disc CD Changer
8x oversampling, dual 20-bit D/A converters, 7-disc MusicBank internal magazine. 50-track programming; remote control. FR 5-20,000 Hz –0.3 dB. 17½ x 5⅜ x 17¾ in; 25 lb.....$2,000

MELOS

CD-Bit Tube CD Player
2-piece system. One chassis for drive and digital circuitry, one for analog tube section. Features resonance-absorbing chassis.....$1,795

MERIDIAN

Model 508 CD Player
Coaxial and fiber-optic digital outputs. Unbalanced and balanced-XLR analog outputs. Pause; 8-character alphanumeric display; remote control. 12⅝ x 3½ x 13 in.....$2,495

Model 506 CD Player
Coaxial and fiber-optic digital outputs; unbalanced analog output. Pause; 8-character alphanumeric display; remote control. 12⅝ x 3½ x 13 in.....$1,495

MTX SOUNDCRAFTSMEN

CD100 CD Player
Bitstream D/A conversion. Features second-order noise shaping; fiberglass circuit boards; linear motor. Remote control. S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 17 x 3½ x 14¼ in.....$600
CD100PRO. As above, rack mount. 19 x 3½ x 14¼ in.....$600

NAD

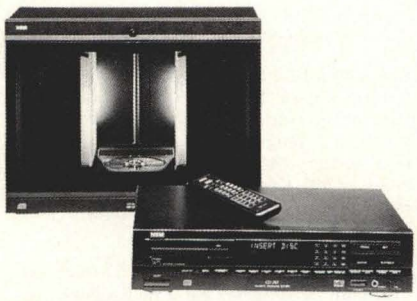
Model 514 CD Player
1-bit MASH D/A converter. Features DC coupling; digital output; CDR; NAD-Link multiroom jacks. 20-track programming; remote with keys for direct track access. FR 5-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 98 dB; ch sep 110 dB at 1,000 Hz. 17 x 3⅜ x 11⅜ in; 13 lb.....$550

Model 513 3-Disc CD Changer
1-bit MASH D/A converter. 3-disc carousel. Features balanced filtering; linear phase digital filter; 5-pole active analog filter. Remote control with direct access numeric keypad; ability to change 2 CD's while one plays; random play; 3-way repeat mode; 32-track programming; edit function calculates how many tracks will fit on one side of tape for simplified CD dubbing. FR 10-20,000 Hz ±0.5 dB; THD 0.003%; S/N 105 dBA; dynamic range 96 dB; ch sep 95 dB at 1,000 Hz. 17½ x 3⅞ x 13⅝ in; 15 lb.....$399

Model 502 CD Player
1-bit MASH D/A converter. Features DC coupling. Digital output; NAD-Link multiroom jacks. 21-track programming; direct track access; remote control. FR 5-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 16½ x 3⅝ x 11⅝ in; 13 lb.....$299

NAIM

NA CDS CD Player
4x oversampling, Philips 16-bit D/A conversion. Features separate transport and power supply; top-loading and full remote control. FR 10-18,000 Hz ±0.1 dB; S/N 0.1%.....$7,000



NSM Model 3101FPS

NA CDI CD Player
4x oversampling, Philips 16-bit D/A conversion. Integrated CD player with power supply and transport in one chassis. Features top-loading and full remote control.....$3,850

NA CD3 CD Player
Integrated CD player with power supply and transport in one chassis. Features front-loading and remote control.....$1,850

NAKAMICHI

MB-1s, MB-2s, MB-3s, and MB-4s feature Nakamichi's MusicBank 6-disc internal magazine plus a single-disc tray.

MB-1s 7-Disc CD Changer
8x oversampling, dual hand-selected 20-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility. FR 5-20,000 Hz ±0.5 dB; THD 0.0035% at 1,000 Hz; S/N 100 dBA; dynamic range and ch sep 100 dB. 17 x 3⅞ x 10⅝ in.....$799
MB-2s. As above, dual hand-selected 18-bit D/A converters. THD 0.004% at 1,000 Hz; S/N 96 dBA; dynamic range 92 dB; ch sep 90 dB....$599

MB-3s 7-Disc CD Changer
Dual 18-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.006% at 1,000 Hz; S/N 96 dBA; dynamic range and ch sep 90 dB. 17 x 3⅞ x 10⅝ in.....$499

MB-4s 7-Disc CD Changer
Dual 16-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; music calendar; track and total-time displays; system remote-control compatibility; remote control. FR 10-20,000 Hz ±0.5 dB; THD 0.035% at 1,000 Hz; S/N 87 dBA; dynamic range 87 dB; ch sep 78 dB. 16⅞ x 3¾ x 10⅝ in.....$399

NIKKO

NCD915R CD Player
4x oversampling, 16-bit D/A converter. 21-track programming; intro scan; repeat; remote control. FR 20-20,000 ±1 dB; THD 0.08%; S/N 80 dB.....$105

NSM

Model 3101FPS 100-Disc CD Changer System
1-bit Bitstream D/A conversion, two 50-disc magazines, separate controller with single-disc tray. Features Philips CDM-4 laser mechanism; 5-second average disc change; 9-second maximum track change. Fixed and variable analog outputs; coaxial and fiber-optic digital outputs; RS-232 interface; headphone jack with volume control. Direct track access; 3,675-step programming; 99 custom playlists of 100 tracks each; tape edit; random play; repeat; intro scan; fade in/out; digital display with brightness control; remote control. FS/N 95 dBA; dynamic range 92 dB; ch sep 90 dB at 1,000 Hz. 2-yr parts-and-labor warranty. Controller 16⅜ x 3½ x 11 in.....$3,500
Model 3101AC/PC. As above, without controller. Designed for IBM-compatible PC control via RS-232 interface with available software. Daisy-chain capability for up to 16 units...$3,000

ONKYO

Next-selection function refers to the ability to select the next track to play without interrupting currently playing track. All models listed are compatible with the Onkyo RI-system remote control.

Integra DX-788F CD Player
Dual 1-bit D/A converters. Features separate analog and digital transformers designed to prohibit electromagnetic interference; aluminum chassis. Balanced output; fiber-optic output; fixed and variable analog outputs. 20-track programming. THD 0.0015%; S/N 110 dB; dynamic range 100 dB; ch sep 102 dB at 1,000 Hz. 18 x 5⅛ x 14¼ in; 20 lb.....$1,249

Integra DX-708 CD Player
Dual 1-bit D/A converters. Features optical coupling; linear motor drive; transformer designed to prohibit electromagnetic interference; copper-plated chassis; complementary distortion canceler; center-positioned, die-cast aluminum tray. Fiber-optic output. Program reverse; auto spacing; peak search; auto fade; 2 random-play and 5 repeat modes; 2-speed scan; switchable display dimmer; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 110 dB; dynamic range 100 dB; ch sep 110 dB at 1,000 Hz. 18 x 5⅛ x 14¼ in; 19 lb.....$769

Integra DX-706 CD Player
Dual 1-bit D/A converters. Features linear-motor drive; complementary distortion canceler;

center-positioned, die-cast aluminum tray. Fiber-optic output. Program reverse; auto spacing; peak search; auto fade; 2 random-play and 4 repeat modes; 2-speed scan; switchable display dimmer; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 110 dB; dynamic range 100 dB; ch sep 110 dB at 1,000 Hz. 18 x 5⅛ x 14¼ in; 18 lb.....$569

DX-710 CD Player
Dual 1-bit D/A converters. Headphone jack with volume control. Synchro play with compatible cassette decks; 20-track programming; 3 repeat modes; 20-track music calendar. FR 5-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4⅜ x 12 in; 11 lb.....$219

CD Changers
Integra DX-C909 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Features transformer designed to prohibit electromagnetic interference; copper-plated chassis; motor-driven volume control. Fixed and variable analog outputs; fiber-optic output; headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5⅛ x 17 in; 20 lb.....$659

Integra DX-C606 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Fiber-optic output; headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5⅛ x 17 in; 20 lb.....$489

DX-M505 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc magazine. Program memory for 341 discs; peak search; synchro play with compatible cassette decks; 36-track programming; next-selection function; 6 repeat modes; random play; direct track/disc access; remote control. FR 5-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 4¾ x 12⅛ in; 13 lb.....$439

DX-C311 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Ability to change 3 discs during play; random play; 40-track programming; next-selection function; 5 repeat modes; 20-track music calendar; fluorescent display; RI-system cassette-deck compatibility; remote control. THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4¾ x 16¾ in; 17 lb.....$359

DX-C211 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Headphone jack. Ability to change 3 discs during play; synchro play with compatible cassette decks; 40-track programming; random play; 5 repeat modes; next-selection function; 20-track music calendar; RI-system cassette-deck compatibility; remote control. THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4¾ x 16¾ in; 17 lb.....$329

OPTIMUS BY RADIO SHACK

CD-7300 6-Disc CD Changer
6-disc magazine. Headphone jack with volume control. Auto digital level control; magazine labeling with one of 6 style names for up to 10 magazines; 32-track programming; program memory nonvolatile while magazine in changer; highlight scan; 3 repeat modes; random play; delete play; last-disc memory; tape edit; digital fader; direct track access; synchro play with compatible cassette decks;fluorescent display; remote control. Compatible with Optimus receiver remote controls.....$250

CD-7500 5-Disc CD Changer
5-disc carousel. Headphone jack with volume control. Direct track access; intro scan; tape edit; 20-track programming; random play; 5 repeat modes; A/B repeat; fluorescent display; remote control. Compatible with Optimus receiver remote control.....$230

CD-7250 6-Disc CD Changer
6-disc magazine. Delete play; 32-track programming; highlight scan; 3 repeat mode; random play; last-disc memory;fluorescent display; remote control. Compatible with Optimus receiver remote controls.....$230
CD-7200. As above, without delete play or remote control.....$200

CD-6400 5-Disc CD Changer
5-disc front-loading carousel. Ability to change 2 discs while one plays; 32-track programming; random play; 3 repeat modes; fluorescent display.....$200

CD-5500 CD Player
Headphone jack with volume control. Delete play; intro scan; tape edit; 20-track programming; random play; 4 repeat modes; 15-track-fluorescent music calendar; remote control. Compatible with Optimus receiver remote controls.....$180

PANASONIC

LX-900 Combi-Player
1-bit MASH D/A conversion. Plays CD's and laserdiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit digital field memory for CLV/CAV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-noise reduction; aspheric glass-lens pick-up. Fiber-optic digital output; S-video output; headphone jack with volume control. Auto dual-side laserdisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. FR 4-20,000 Hz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 x 5 x 16⅜ in; 21 lb.....$1,050

LX-K770 Karaoke Combi-Player
Plays CD's and laserdiscs. Features digital time-base corrector; digital servo control; Y/C separation; multiple-stage noise shaping; glass-lens laser pickup; one-spindle brushless direct drive motor. 2 audio outputs; 1 S-video and composite-video outputs; 2 mic inputs; headphone jack with volume control. Dual-side play; 20-track/chapter direct access; 21-step digital key control; one-touch karaoke; key-track/voice graph; music/mic balance control; echo effect; DSP modes. 23 lb.....$999

LX-D570 Karaoke Combi-Player
Plays CD's and laserdiscs. Features brushless DD motor; digital servo control; glass lens pickup. One side play; 13-step key control for karaoke.....$699

LX-H670 Combi-Player
1-bit MASH D/A conversion. Plays CD's and laserdiscs. Features digital time-base corrector; digital servo control; glass-lens pickup. Composite-video and S-video output; headphone jack with volume control. Dual-side play. 17 lb...$549
LX-H170. As above, without S-video output and dual-side play.....$450

PARASOUND

The Advanced Digital Adapter Module ($229), which adds fiber-optic and balanced AES/EBU outputs, is available for the following.

C/DC-1500 5-Disc CD Changer
Hybrid 1-bit/18-bit ladder D/A conversion with 8x oversampling, 5-disc carousel. Coaxial digital output; gold-plated Tiffany-style RCA jacks. Mechanically damped chassis; large LCD display; random play; remote control.....$650

C/DP-1000 CD Player
Hybrid 1-bit/18-bit ladder D/A conversion with 8x oversampling. Coaxial digital output; gold-plated Tiffany-style RCA jacks. Features mechanically damped chassis; large LCD display; twenty-track programming; remote control...$495

Parasound C/DC-1500

PHILIPS

CDI220 CD-I Player
Plays CD-I discs, CD's, CD+G's, and Photo CD's. Features digital video and audio processing. A/V outputs. Full-motion-video capability with optional add-on cartridge; remote control. 16⅝ x 3⅝ x 11⅜ in.....$499

CDC936 5-Disc CD Changer
1-bit Bitstream D/A conversion, 5-disc carousel. Features digital servo IC. Digital output; gold-plated headphone jack with volume control. Ability to change 3 discs while one is playing; favorite-track selection with titling capability; 30-track programming; music calendar; peak search; synchro play with compatible cassette decks; auto fader; auto edit; auto space; intro scan; repeat; random play; 6-character display; remote control. 17⅛ x 4⅛ x 15 in; 14 lb.....$280
CD926. As above, without favorite-track selection.....$250

CD921 CD Player
1-bit Bitstream D/A conversion. Digital output; gold-plated headphone jack with volume control. Peak search; synchro play with compatible cassette decks; auto fader; auto edit; intro scan; random play; repeat; 6-character display; 30-track programming; music calendar; remote control. 17⅛ x 4⅛ x 11⅞ in; 9 lb.....$180

PIONEER

PD-F100 100-Disc CD Changer
1-bit D/A conversion. Four 25-disc rolling racks. Ability to change discs in 3 racks while disc in 4th rack plays; 3 disc groups; optional control via VSX-D903S receiver graphic interface; remote control $715
PD-AP1. Add-on controller providing control of up to 3 PD-F100's or PD-F51's, 10 disc groups, disc titling for all discs, and random play from all changers $260

PD-F51 51-Disc CD Changer
1-bit D/A conversion. Two 25-disc rolling racks, single-disc slot. Ability to change discs in one rack while disc plays in 2nd rack; 3 disc groups; remote control.....$615

PD-TM3 18-Disc CD Changer
1-bit D/A conversion. three 6-disc magazines. DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Highlight scan; last-position memory; tape edit; remote control $545
PD-DM802. As above, two 6-disc magazines. No DSP.....$400

PD-M703 6-Disc CD Changer
1-bit D/A conversion. 6-disc magazine. Features DSP for Wide, Karaoke, Jazz, Church, Dance, and Hall sound fields. Highlight scan; music-type memory; last-disc memory; tape edit; remote control $315

PD-203 CD Player
1-bit D/A conversion. Peak search; defeatable display; tape edit; remote control $220
PD-103. As above, no remote control.....$190

Elite Series
CLD-97 Combi-Player
Dual 1-bit D/A converters. Features Legato Link to extend FR above 20,000 Hz; digital video noise reduction, color-separation circuitry, and time-base corrector; CX NR. Fiber-optic and coaxial digital outputs; S-video output. Auto dual-side play; remote control with jog and shuttle $2,500

CLD-53 Combi-Player
Dual 1-bit D/A converters. Features direct-CD mode with independent CD tray within laserdisc tray; analog video noise reduction; Legato Link to extend FR above 20,000 Hz; 3-line digital comb filter. Auto dual-side play; digital level control. 2 audio/composite-video outputs; S-video output; fiber-optic and coaxial digital outputs; shuttle control; remote control $850

PD-F107 100-Disc CD Changer
1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz. Fiber-optic digital output. Auto digital level control; 3 custom memory modes; memory for 100 disc titles; synchro play with compatible cassette players; random play; repeat; 32-track programming; remote control with 8-character LCD. 16⅝ x 7¾ x 15¾ in $800

PD-65 CD Player
1-bit D/A converters in multiple complementary sets. Features stable-platter disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers; Class A FET buffer amp; noise shaper; anti-resonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs; headphone jack. Synchro play with compatible cassette decks; remote control $800
PD-32. As above, without Legato Link, separate transformers, Class A FET buffer amp, or coaxial digital output.....$400

PD-M77 6-Disc CD Changer
1-bit D/A conversion. 6-disc magazine. Features Legato Link to extend FR above 20,000 Hz; DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Fiber-optic and coaxial digital outputs. Memory for 20 magazines; music-type memory; 32-track programming; conventional/delete random play; remote control.....$770
PD-M53. As above, without DSP.....$460

Pioneer PD-65

PD-54 CD Player
1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz; stable-platter mechanism. Fiber-optic and coaxial digital outputs. Remote control $500

Combi-Players
Pioneer's proprietary variable digital noise reduction allows the user to vary chrominance and luminance noise by factors of 10. Pioneer's proprietary digital video processing provides noise reduction and includes a time-base corrector. All models listed, except the CLD-A100, feature on-screen displays, tape edit, intro/highlight scan, and a remote control with RS-system compatibility.

CLD-D703 Combi-Player
Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for effects; separate audio and video circuit boards; proprietary variable digital noise reduction; proprietary digital video processing; 3-line comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Auto dual-side play; digital level control; remote control with jog and shuttle. FR 4-20,000 Hz; THD 0.0017%; S/N 116 dB; dynamic range 99 dB. 16⅝ x 5½ x 17¼ in.....$1,220

CLD-V850 Karaoke Combi-Player
1-bit D/A converter. Plays CD's, CD+G's, and laserdiscs. Features direct-CD mode with independent CD tray. 2 A/V outputs; headphone jack; 2 mic inputs with level controls; aux input. Auto dual-side play; one-touch programming; eleven step digital key control; three surround modes; vocal tone control; 24-track programming; karaoke intro-scan; remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16⅝ x 5½ x 17⅛ in $1,220

CLD-V750 Karaoke Combi-Player
1-bit D/A converter. Features direct-CD mode with independent CD tray. Two A/V outputs; headphone jack; two mic inputs with level controls; aux input. Eleven-step digital key control; three surround modes; karaoke intro-scan; 24-track programming; one touch karaoke; remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16⅝ x 4⅞ x 15¼ in $900

CLD-M403 Karaoke 5-Disc Combi-Changer
1-bit D/A conversion. Features combination 5-disc CD/laserdisc tray. Features proprietary digital video processing. Mic input with volume control. One-touch karaoke; digital echo; auto digital level controller; 12 track-per-disc programming for 60 tracks; remote control with shuttle ring. Includes microphone and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16⅝ x 5⅝ x 17⅞ in.....$770

CLD-A100 Multimedia Combi-Player
Plays CD's and laserdiscs and accepts expansion modules. Features CD-direct mode with independent CD tray. Direct chapter/track access; remote control. 16⅝ x 5¾ x 15⅜ in $735
PAC-S10. Slide-in module for above to play LaserActive Mega LD laserdiscs, Sega CD's, Genesis ROM cartridges, and CD+G's.....$485
PAC-N10. Slide-in module for CLD-A100 to play LaserActive LD-ROM discs, Turbo Technologies DuoSoft discs and game cartridges, and CD+G's.....$485
PAC-K1. Slide-in module for CLD-A100 to play LaserKaraoke discs.....$350

CLD-D503 Combi-Player
1-bit D/A conversion. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video processing; 3-line comb filter. 2 A/V and 1 S-video outputs. Auto dual-side play; digital level control; shuttle ring; remote control. FR 4-20,000 Hz; THD 0.0025%; S/N 115 dB; dynamic range 98 dB. 16⅝ x 5½ x 17¼ in $650

CLD-S303 Karaoke Combi-Player
1-bit D/A conversion. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video processing. Mic input with volume control. Digital level control; digital echo; remote control with shuttle ring. Includes mic and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16⅝ x 4⅞ x 15⅜ in $650

PROCEED

PCD 3 CD Player
8x oversampling, dual 20-bit D/A converter. Features toroidal transformer; regulated power supplies; extensive isolation from vibration via spiked feet, lead weights, and damping material. Balanced and single-ended outputs and SPDIF digital output $2,995

QUAD

Quad 67 CD Player
64x oversampling, 18-bit Delta-Sigma D/A converter. Features CDM-9 transport; MOSFET Class A amplifier. Digital and analog outputs. Track programming; remote control. FR 4-21,000 Hz –0.1 dB; THD 0.002%; S/N 114 dB. 12 x 3 x 9 in; 8 lb.....$1,495

QUASAR

LD600 Combi-Player
MASH D/A conversion. Plays CD's and laserdiscs. Features digital time-base corrector; digital pickup servo; dual magnet clamp; brushless direct-drive motor; aspheric glass-lens pickup. S-video output; fiber-optic digital output. Auto dual-side play; clear visual scan with shuttle control on front panel or remote control; 20-chapter/track programming; still frame; repeat; intro scan; random play; CLV-time and CAV-

frame searches; defeatable fluorescent display; remote control. 17 x 5 x 16⅜ in.....$750

LD510 Combi-Player
MASH D/A conversion. Plays CD's and laserdiscs. Features digital time base corrector; digital 3-line comb filter; magnet clamp; brushless direct-drive motor; aspheric glass-lens pickup. S-video output; headphone jack. Clear visual scan with shuttle control on front panel; remote control. FR 4-20,000 Hz; THD 0.006% at 1,000 Hz; S/N 101 dB; dynamic range 94 dB. 17 x 4½ x 15¾ in $450

CD894 5-Disc CD Changer
1-bit MASH D/A conversion. 5-disc bidirectional front-loading carousel. Features digital pickup servo. Ability to change 4 discs while one plays; 32-track programming; repeat; random play; fluorescent display. 17 x 5⅛ x 15⅞ in; 11 lb ...$260

ROTEL

RCD-965BXLE CD Player
Philips SAA7323 bitstream D/A converter. Features hand-selected analog filter components; slit-foil capacitors. Digital output. Program; random; repeat; index; remote control. THD 0.0025%; S/N 100 dB; ch sep 100 dB. 17⅜ x 3⅝ x 12½ in $600

RCC-940AX 5-Disc CD Changer
Bitstream D/A converter. Carousel designed to change discs during play. Features Toslink digital output. Program; random; repeat; scan; remote control. THD 0.003%; S/N 100 dB; ch sep 100 dB. 17⅜ x 4½ x 15½ in $500

RCD-940BX CD Player
8x oversampling, multi-bit D/A converter. Features 18-bit resolution. Program; random play; repeat; scan; remote control. Digital output optional. 17⅜ x 3⅝ x 12½ in.....$380

SAMSUNG

KCD1 5-Disc Karaoke CD Changer
2 mic inputs. 20-instrument digital playback system; key and tempo controls with LED indicators; mic mixing function; fanfare function; 9-song reservation system; digital echo system; melody control and switching function; graphics system for lyrics display. Includes 1,520-song CD and music book. 16½ x 4¾ x 16¼ in; 18 lb.....$1,199

SANSUI

CD390M 5-Disc CD Changer
8x oversampling, dual 16-bit D/A converters. 5-disc carousel. 30-track programming; random/repeat play; track skip/scan; synchro play with compatible cassette decks; auto space; remote control. FR 5-20,000 Hz; THD 0.03%; S/N 95 dB; dynamic range 95 dB. 17 x 5 x 15 in; 12 lb.....$200

SHERWOOD

CDC-5030R 5-Disc CD Changer
1-bit D/A converter. 5-disc front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 32-track programming; 2 random-play modes; 3 repeat modes; synchro play with compatible cassette decks; timer play; Digi-Link III component-interface system; music calendar; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 104 dBA; dynamic range 96 dB; ch sep 100 dB. 17⅜ x 5 x 15 in $275

CD-3030R CD Player
1-bit D/A converter. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 20-track programming; 2 random-play modes; 2 repeat modes; synchro play with compatible cassette decks; timer play; Digi-Link III component-interface system; music calendar; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 100 dBA; dynamic range 95 dB; ch sep 100 dB. 17⅜ x 4¼ x 9⅝ in $195

SONY

CDP-CX100 100-Disc CD Changer
100-disc internal storage. Fiber-optic digital output; gold-plated variable line output; control S input. Memory for deletions and output levels; direct track access; 20-track music calendar. FR 20-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 15 x 17 x 15⅝ in; 23 lb.....$900

CDP-CX151 100-Disc CD Changer
Hybrid pulse D/A converter. Fiber-optic digital output. Jog dial for disc selection; 5 repeat modes; 5 play modes; disc memo $800

Sony MDP-750

CDP-C910 10-Disc CD Changer
High-density linear D/A converter. 10-disc magazine. 184-disc custom file for memory, level and program; 20-key track selection; random play; 7 repeat play modes; peak search; remote control.....$480

CDP-C745 5-Disc CD Changer
Pulse D/A converter. Features 5 DSP sound fields. Fiber optic digital output; variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc custom file; 20-key track selection on remote; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15⅛ in; 14 lb $430

CDP-C545 5-Disc CD Changer
Pulse D/A converter. Features digital servo control. Fiber optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc custom file; edit navigation; 20-key track selection on remote; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15⅛ in; 13 lb $350

CDP-C345 5-Disc CD Changer
Pulse D/A converter. Features digital servo control. Ability to change 4 discs while one plays; 5-key disc selection; 10-key track selection; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; multiple-disc program; 7 segment fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0045%; S/N 102 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15⅛ in; 12 lb $280
CDP-C245. As above, without editing features or remote control $250

CDP-315 CD Player
Pulse D/A converter. Features digital servo control. Fiber optic output; headphone jack with volume control. 10-key direct access track selection; peak search; fader; 3-mode music scan; 3 play modes; 4 repeat modes; time/program edit; time fade; auto start; 20-track music calendar; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0045%; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 4 x 17 x 11⅝ in; 7 lb $200
CDP-215. As above, without fiber-optic output or remote control $180

ES Series
CDP-X707ES CD Player
8x oversampling. Features digital servo control; dual transformer power supply; spindle motor with sapphire bearing; antijitter circuitry; ceramic isolation feet; stable lock transport system. Coaxial digital output; 20-track programming; 6 play modes; 8 repeat modes. FR 2-20,000 Hz ±0.3 dB; THD 0.0015%; S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 4⅜ x 18½ x 13⅛ in; 32 lb $2,000

CDP-C801ES 5-Disc CD Changer
8x oversampling. Features dual transformer power supply; 7 DSP sound fields with variable EQ and reverb; 7 play modes; 8 repeat modes; 32-track programming; 20-track music calendar. FR 2-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4⅞ x 18 ½ x 15⅛ in; 20 lb.....$770

CDP-X303ES CD Player
8x oversampling. Features digital servo control; linear drive motor; antijitter circuitry; zinc isolation feet; stable lock transport system. 20-track programming; 7 play modes; 8 repeat modes. FR 2-20,000 Hz ±0.3 dB; THD 0.0017%; S/N 118 dB; dynamic range 100 dB; ch sep 110 dB. 4⅞ x 18½ x 14¾ in; 25 lb.....$730

CDP-C701ES 5-Disc CD Changer
8x oversampling. Features dual transformer power supply; 7 DSP sound fields with variable EQ and reverb. 8 play modes; 8 repeat modes; 32-track programming; 20-track music calendar. FR 2-20,000 Hz ±0.3 dB; THD 0.0023%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4⅞ x 18½ x 15⅛ in; 19 lb.....$570

CDP-X202ES CD Player
8x oversampling. Features digital servo control; antijitter circuitry. 20-track programming; 7 play modes; 8 repeat modes. FR 2-20,000 Hz ±0.3 dB; THD 0.0023%; S/N 117 dB; ch sep 110 dB. 4⅜ x 17 x 13⅛ in; 13 lb.....$420

CDP-C601ES 5-Disc CD Changer
8x oversampling. 7 play modes; 8 repeat modes; 32-track programming; 20-track music calendar.

FR 2-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4⅞ x 18 ½ x 14¾ in; 25 lb.....$420

Combi-Players

MDP-800 Karaoke Combi-Player
8x oversampling. Plays CD's and laserdiscs; 45-bit digital filter. Features digital time-base correction; 8-bit digital video memory; digital comb filter; digital dropout compensation; picture enhancement. Microphone input with volume and echo Karaoke controls; 2 S-video outputs; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play: laserdisc digest mode for 1.5x and 2x normal speed scanning with intelligible sound; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/time search; multiple-disc playback; digital picture call; wireless remote. FR 4-20,000 Hz ±0.3 dB; S/N 115 dB; dynamic range 99 dB; 4¾ x 17 x 16⅞ in; 22 lb $1,199
MDP-750. As above, without digital dropout compensation.....$899

MDP-600 Combi Player
8x oversampling. Plays CD's and laserdiscs. Features 45-bit digital filter; digital time-base correction. Mic input with volume and echo karaoke controls; 1 control S input; 1 S-video output; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/time search; multiple-disc playback; wireless remote. FR 4-20,000 Hz ±0.3 dB; S/N 115 dB; dynamic range 99 dB; 4½ x 17 x 16½ in; 22 lb.....$799

MDP-500 Combi Player
8x oversampling; 1-bit D/A converter. Plays CD's and laserdiscs. 1 control S input; 1 S-video output; 2 sets of stereo analog outputs. Auto dual-side play; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/ time search; wireless remote. FR 4-20,000 Hz ±0.3 dB; S/N 115 dB; dynamic range 99 dB; 4⅝ x 17 x 16½ in; 22 lb.....$599

TEAC

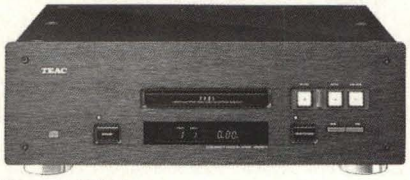
VRDS-10 CD Player
1-bit Bitstream D/A conversion. Features proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; center-positioned tray; 18-dB/oct Butterworth analog filter; internal audio-signal transmission; proprietary servo system with low-pass filter; separated analog and digital circuitry; dual top plate with fabric inserted between layers; aluminum front panel. Coaxial and fiber-optic digital outputs. 20-track conventional or delete programming; 3 repeat modes; auto fade in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz ±0.3 dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB. 17⅜ x 5⅞ x 13⅛ in $1,250

VRDS-7 CD Player
1-bit Bitstream D/A conversion. Features double-differential D/A conversion; proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; proprietary servo system with low-pass filter; center-positioned tray; separated analog and digital circuitry; dual top plate with rubber seat inserted between layers; aluminum front panel. Coaxial and Toslink fiber-optic digital outputs. 20-track random or delete programming; 3 repeat modes; auto fade in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz ±0.3 dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB. 17⅜ x 5⅞ x 13⅛ in; 20 lb.....$1,000

CD-P4500 CD Player
1-bit Bitstream D/A conversion. Features center-positioned tray; proprietary servo system; 3-beam laser pickup; 18-dB/oct Butterworth analog filter. Fiber-optic digital output; 2 analog outputs; headphone jack with volume control. Tape edit; ±12% pitch control; 1-dB-step digital attenuator; synchro play with compatible cassette decks; 20-track programming; music calendar; 8-digit fluorescent display; remote control. FR 0-20,000 Hz ±0.1 dB; S/N 105 dB; dynamic range 98 dB; ch sep 104 dB. 17⅛ x 4¾ x 11¼ in $460

CD-P3500 CD Player
1-bit Bitstream D/A conversion. Features center-positioned tray; 3-beam laser pickup; 18-dB/oct Butterworth analog filter. Coaxial digital output; headphone jack. 1-dB-step digital attenuator; 20-track programming; 4 repeat modes; 8-digit fluorescent display; remote control. FR 1-20,000 Hz ±0.5 dB; S/N 104 dB; dynamic range 98 dB; ch sep 102 dB. 17⅛ x 4¾ x 10⅞ in $340

PD-435 CD Player
8x oversampling, dual 16-bit D/A converters. Features 3-beam laser pickup. 20-track programming; 2 repeat modes; 4-digit LED display; remote control. FR 5-20,000 Hz ±1 dB; S/N 100 dB; dynamic range 92 dB; ch sep 85 dB. 17⅛ x 3⅝ x 11⅞ in $189



Teac VRDS-7

TECHNICS

SL-PD1000 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital memory reserve system for 5-second disc-to-disc changing; bidirectional platter; digital servo system. Fiber-optic digital output. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; supplied remote control $330

SL-PD967 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control.....$270

SL-PD867 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control...$250

SL-PD667 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; 32-track programming; remote control.....$220

SL-PG440 CD Player
Four 1-bit MASH D/A converters. Features digital servo system. Headphone jack with volume control. Peak search; tape edit; random play; fluorescent display with music calendar; remote control. S/N 100 dB.....$190

SL-PG340 CD Player
Four 1-bit MASH D/A converters. Features digital servo system. Peak search; tape edit; random play; fluorescent display with music calendar; remote-control compatibility with Technics receivers. S/N 100 dB.....$170

YAMAHA

CDV-300K Karaoke Combi-Player
Plays multiplex and stereo karaoke discs, CD's, and laserdiscs. 2 mic inputs; aux jacks. Club and Hall surround modes; balance control for music and original vocals; auto original-vocal muting upon user singing; karaoke processor with inputs for other sources; 17-step key control; 17-step digital echo; settings memory; shuttle search; picture-sharpness control; 20-chapter/ track programming; random play; 3 repeat modes; on-screen displays; remote control. S/N 100 dB; dynamic range 96 dB. 17⅛ x 5¼ x 16¼ in.....$899
YMK-305PRO. Microphone for above with key control.....$139

CDV-870 Combi-Player
Plays CD's and laserdiscs. Features all-digital picture processing; Yamaha system remote-control compatibility; switchable CX NR; digital time-base control; color-drop-out correction. Fiber-optic digital output. Switchable screen saver; 15-chapter/track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes; CD peak search; freeze frame; single-frame advance; track skip/scan; frame or track-memory search; movie scan; auto Dolby-level adjustment; on-screen menu displays; Yamaha system remote-control compatibility; remote control.....$749

CDC-845 5-Disc CD Changer
PDM D/A converters, 5-disc carousel. Features Class A current buffer amp. Fiber-optic digital output; gold-plated variable analog output; gold-plated headphone jack. Ability to change 4 discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; index search; random play; 4 repeat modes; peak search; synchro play with compatible cassette decks; 3 display-intensity modes; system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.3 dB; THD 0.002%; S/N 118 dB; dynamic range 100 dB. 17⅛ x 4¼ x 15¼ in $499
CDC-745. As above, without Class A current buffer amp. Analog output and headphone jack not gold plated. FR 2-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 115 dB.....$399

CDC-645 5-Disc CD Changer
PDM D/A converter, 5-disc carousel. Variable analog output; headphone jack. Ability to change 4 discs while 5th plays; synchro play with compatible cassette decks; intro scan; index search; 20-track programming; random play; 2 repeat modes; 3 display-intensity modes; system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.5 dB; THD 0.003%; S/N 106 dB; dynamic range 98 dB. 17⅛ x 4¼ x 15¼ in $299

ADCOM

GFT-555II AM/FM Tuner
Quartz-referenced digital-synthesis design with 8 AM/8 FM presets. Features buffered output stages using Class A amplification; 1% Roederstein metal-film resistors; metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; fluorescent display. FM: 50-dB quieting sens 36 dBf; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% stereo at 1,000 Hz $375

ARAGON

Model 4T2 AM/FM Tuner
16 station presets. Features patented circuitry to prevent unwanted signals from entering tuner via antenna ground; isolation subchassis enclosing circuit board; isolation subchassis for transformer; solid-aluminum front panel. Seek/scan tuning. FM: 50-dB quieting sens 37.6 dBf; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 66 dB; S/N 75 dB. 19 x 3½ x 15¼ in; 22 lb.....$695

ARCAM

Delta 280 FM Tuner
20 station presets. Manual tuning in 50,000-Hz steps; selectable normal/narrow IF bandwidth; mono button; scan tuning; signal-strength meter; defeatable display; remote controllable via Arcam's System Remote Control. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz $699

Alpha 5 FM Tuner
16 station presets. Mono/mute button with indicator; scan tuning; manual tuning in 50,000-Hz steps; LED signal-strength meter. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz $399

AUDIO DESIGN ASSOCIATES

MT-3000 Multi-Tuner
Designed for multiroom applications. Features 3 independent tuner modules with 20 presets per module; choice of AM-stereo, FM-stereo, shortwave, or cable-TV modules in any combination. Features digital-synthesis tuning; auto analog phase-frequency detector; stereo dynamic noise blend. 1 remote-control input for each module; 1 remote-control input to access all 3 modules and 60 presets; 1 line-level output for each module; 1 line-level output for all 3 modules. 4-character labeling for each preset; mute. Remote control optional. FM: 50-dB quieting sens 34 dBf; AM rej 54 dB; cap ratio 1.4 dB; alt-ch sel 80 dB. 19 x 3½ x 11 in; 8 lb.....$3,999

AUDIOSOURCE

TNR One AM/FM Tuner
Quartz-PLL design with 20 station presets. Auto scan; manual tuning; digital display with signal-strength indication. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 70 dB stereo; THD 0.4% stereo. 16½ x 2⅜ x 11⅝ in.....$230

CARVER

TX-8R AM/FM Tuner
20 station presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter; removable rack handles; remote control. FM: 50-dB quieting sens 40.7 dBf stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1,000 Hz. 19 x 2 x 12½ in; 11 lb $350

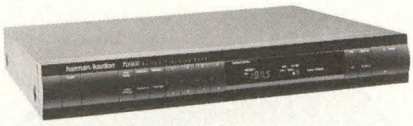
DAY SEQUERRA

FM Reference Tuner
3 selectable IF bandwidths; digital display. Rack-mount front plate. 50-dB quieting sens 34 dBf stereo; AM rej 80 dB; cap ratio 0.75 dB; adj-ch sel 40 dB narrow IF; alt-ch sel 100 dB; S/N 65 dB stereo at 65 dBf; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz. 17½ x 14¾ x 5¾ in; 45 lb $5,300

DENON

TU-680NAB AM/FM Tuner
30 AM/FM presets. Designed for the National Association of Broadcasters as a broadcast-quality reference-monitor tuner. Features AMAX-certified mono/stereo AM reception; AMAX AM de-emphasis circuit; AM noise-blanking circuitry; quartz frequency-synthesis tuning; MOSFET RF stages. Switchable FM IF bandwidth with memory; switchable AM audio bandwidth; IS-system remote control compatibility $600

TU-650RD AM/FM Tuner
30 AM/FM presets. Features RDS radio-data reception; quartz-lock synthesizer tuning; MOSFET RF stages. Switchable FM IF bandwidth with memory; preset labeling; non-scrolling RDS-data display; IS-system remote control compatibility.....$375
TU-380RD. As above, 40 AM/FM presets, scrolling RDS display; no switchable IF bandwidth $300



Harman Kardon TU9600

HARMAN KARDON

TU-9600 AM/FM Tuner
24 AM/FM Presets. Features Active Tracking circuitry with digital fine tuning; FM stereo pilot and subcarrier noise rejection. Two antenna inputs. Seek tuning; manual up/down tuning; hi-blend. Includes remote control.....$429

TU-930 AM/FM Tuner
30 AM/FM presets. Direct tuning by frequency; manual tuning. Includes remote control with rear panel control jack. FM: 50 dB quieting sens 37.2 dBf stereo; adj-ch sel 75 dB; alt-ch sel 10 dB; S/N 74 dB mono, 68 dB stereo.....$199

JVC

FX1100BK AM/FM Tuner
40 AM/FM presets. Features computer-controlled reception-servo system; quartz-PLL digital frequency synthesizer; digital-noise reduction system. Inputs for 2 antennas. 6-character alphanumeric station labeling; variable stop level; dB-referenced signal-strength meter in 1-dB steps; record-calibration signal generator; direct access; switchable wide/narrow IF bandwidth; preset scan $470

LINN

Kremlin FM Tuner
80 station presets. Features screened circuitry; two parallel high-level mixers; 13-stage IF filter; PLL demodulator; oscillator with shorted-transmission-line coaxial resonator. 2 F-connector RF inputs; 2 line-level output pairs; remote-control jack for switching of other Linn products or multiroom use. Adjustable mute/scan threshold with memory; auto/manual scan; software upgradability; signal-strength meter $3,700

LUXMAN

T-353L AM/FM Tuner
30 AM/FM presets. Features digital-synthesis PLL design; optimum-frequency location via computer analysis; line-phase sensor; STAR circuitry. System bus connection. Selectable strongest-station preset storage; muting level switch; auto seek/scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. AM rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo; ch sep 50 dB at 1,000 Hz. AM: S/N 54 dB. Black or champagne $500

MARANTZ

ST-50 AM/FM Tuner
30 AM/FM presets. Features digital-synthesis design. Switchable wide/narrow selectivity; preset memory for selectivity setting; direct station access; scan tuning; switchable muting; battery-free memory backup; auto/manual tuning; signal-strength indicator; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 82 dB stereo; THD 0.08% stereo; ch sep 55 dB. AM: S/N 54 dB; THD 0.3%. 17⅞ x 4 x 14 in.....$349

ST-53 AM/FM Tuner
59 AM/FM presets. Features 4-gang FM front end; dual-gate MOSFET IF section. 75-ohm FM antenna input. RC-5 system remote-control jacks. Direct station access; preset scan; memory backup; mono/stereo and mute switches; last-station memory; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 73 dB stereo; THD 0.2% stereo; ch sep 45 dB. AM: S/N 52 dB; THD 0.5%. 16½ x 4 x 12 in $299

McINTOSH

MR7083 AM/FM Tuner
8 AM and FM presets. Features proprietary circuitry to modify phase and frequency response for enhanced sound. Remote-control capability. 17½ x 5⅜ x 15⅛ in; 15 lb.....$1,750

MERIDIAN

Model 504 FM Tuner
30 station presets. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. 12⅝ x 3½ x 13 in.....$995

MUSEATEX

FM1 FM Tuner
Antenna and cable inputs. Features 100-station memory with station ID labeling; remote control.....$1,199

NAD

Model 402 AM/FM Tuner
24 AM/FM presets. Features IF filters; switchable blending circuit. NAD-Link facility for remote control via other NAD products; high-speed search tuning. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 74 dB. 16½ x 3 x 11⅝ in; 9 lb.....$249

TUNERS

NAIM

NAT 01 FM Tuner
Features progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display increases in brightness to indicate signal strength. 11¾ x 3 x 8 in $3,100
NAT 02. As above, with an integrated power supply $1,950
NAT 03. Features toroidal transformer $1,050

ONKYO

Integra T-9090II FM Tuner
20 AM/FM presets. Features auto/manual reception-optimization system to select A/B antenna, RF (local/DX), IF bandwidth (wide/narrow/S-narrow), high-blend, and mono/stereo. Dual antenna inputs. Preset scan; strongest-station memory; digital display and signal-strength meter; timer; FM fine tuning; adjustable output level; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide. Wood side panels. 18¼ x 4⅛ x 15¼ in; 19 lb $789

Integra T-407 AM/FM Tuner
40 AM/FM presets. Features auto reception-optimization system with manual override; 5-varactor/MOSFET RF section; front-end design to minimize IM. Battery-free memory backup; 8 preset groups; FM fine tuning in 25- or 50-kHz steps; direct station access; switchable tuning level and mute; signal-strength meter. FM: cap ratio 1.3 dB; alt-ch sel 50 dB narrow; S/N 85 dB mono; THD 0.1%; ch sep 45 dB wide. 18 x 3⅝ x 14¼ in; 11 lb $365

T-450RDS AM/FM Tuner
30 AM/FM presets. Features RDS reception; auto reception-optimization system. RDS program-type search and text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning $355

OPTIMUS BY RADIO SHACK

TM-155 AM/FM Tuner
Features PLL circuitry; built-in antennas. FM-antenna input. FM-mono button $60

PIONEER

F-93 AM/FM Tuner
FM: 50-dB quieting sens 36.2 dBf stereo; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 85 dB super narrow; S/N 88 dB stereo; ch sep 60 dB at 1,000 Hz. AM: S/N 50 dB; 18 x 4⅛ x 13⅞ in $900

F-449 AM/FM Tuner
36 AM/FM presets. Selectable FM IF bandwidth; RF attenuator; 3-speed search; SR-system remote-control compatibility. 16⅝ x 3⅜ x 12½ in $285

PROTON

AT-2700 AM/FM Tuner
16 FM/8 AM presets. Features four-Gang GaAsFET. One antenna input; one RCA output. Memory; mono/stereo switch; remote controllable. 16½ x 3⅛ x 14⅛ in $300

ROTEL

RT990BX FM Tuner
16 presets. Features discrete component front end; RF attenuator. Selectable wide/narrow IF bandwidth; bar-graph LED signal-strength display; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 80 dB; S/N 82 dB stereo; THD 0.1% stereo. 17⅜ x 2⅞ x 11⅞ in $750

RT-950BX AM/FM Tuner
20 AM/FM presets. Mute/mono switch; bar-graph signal-strength display. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 63 dB; S/N 75 dB stereo; THD 0.25% stereo. 17⅜ x 2⅞ x 10¼ in $300

SANSUI

TUX519 AM/FM Tuner
30 AM/FM presets. Features quartz-synthesized digital PLL tuning. Last-station memory; memory scan; instant recall with key. FM: 50-dB quieting sens 36 dBf stereo; alt-ch sel 60 dB; S/N 74 dB stereo. 17 x 3 x 10 in; 6 lb $250

SONY

ST-S550ES AM/FM Tuner
30 AM/FM presets. Features antenna attenuation; radial power supply. Coaxial FM input; control S input. Stereo/mono high blend tuning capability; interstation muting; wide/narrow bandwidth tuning; station memo tuning. FM: S/N 78 dB stereo; THD 0.06% mono, 0.008% stereo. 18⅝ x 3⅜ x 14¾ in; 9 lb $350

ST-S211 AM/FM Tuner
40 AM/FM presets. Coaxial FM input; control S input. Digital dial tuning; call letter identification; signal strength meter; FM stereo muting; remote control. FM: S/N 75 dB stereo; THD 0.03% mono, 0.005% stereo. 17 x 3½ x 11¾ in; 7 lb $250

TEAC

T-X4030 AM/FM Tuner
20 AM/FM presets. Features quartz-PLL tuning. Auto/manual seek; switchable MPX filter; auto mono/stereo switching; fluorescent display. FM: 50-dB quieting sens 42 dBf stereo; usable sens 13.2 dBf mono; AM rej 65 dB; cap ratio 1.7 dB; alt-ch sel 78 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz. AM: S/N 50 dB. 17⅛ x 3¼ x 10⅞ in $220

TECHNICS

ST-G460 AM/FM Tuner
39 AM/FM presets. Features Class AA circuitry with auto preset tuning; DC linear switching; DC circuit construction. Digital FM signal-strength indicator; MPX filter $250

YAMAHA

TX-950 AM/FM Tuner
40 presets. Features auto selection of PLL-synthesis or FM-voltage-servo tuning. Labeling for 24 presets; mono switch. Optional RS-system-compatible remote control $429

TX-480 AM/FM Tuner
40 AM/FM presets. Microprocessor-controlled direct-PLL tuning system; proprietary circuitry for improved selectivity, interference rejection, phase linearity, and channel separation. Rotary-encoder tuning with lock; strongest-station preset store; auto/manual mono/ stereo selector; 20-segment signal-strength meter; Yamaha system remote compatibility. Remote control optional. 17⅛ x 3⅜ x 11½ in $199

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ACOUSTIC RESEARCH

Model 303 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 1½-in dome midrange, ¾-in soft-dome tweeter. Power handling 250 W max; FR 32-20,000 Hz ±3 dB; sens 85 dB; imp 6.5 ohms. 15 x 25 x 11 in; 54 lb $1,200/pr
Model 338. As above, 8-in woofer. Power handling 150 W max; FR 49-20,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 10 x 19 x 6 in; 26 lb .$600/pr

Model 218V 2-Way Bookshelf Speaker
Acoustic-suspension design with 6½-in woofer and ⅜-in soft-dome tweeter. Magnetic shielding. 7¼ x 13 x 7¼ in $290/pr

A/D/S/

AVT148 3-Way Speaker
8-in copolymer woofer, two 4-in copolymer-cone midranges, 1-in copolymer-dome tweeter. Features neodymium tweeter magnet; 1-in-thick MDF cabinet. Magnetic shielding. Power handling 200 W; sens 89 dB SPL/W/m.....$1,499/pr

MS2 Powered Subwoofer
8-in copolymer driver; amp rated at 85 x 1 rms. Features active-servo amplifier control; computer-optimized dual-lamflow ¾-in-thick-MDF bandpass cabinet; low-pass filter at 100 Hz; line-level high-pass filter at 100 Hz with selectable 6- or 18-dB/oct slope; speaker-level high-pass filter at 130 Hz with 6-dB/oct slope. Polarity-reverse switch $799

S600 2-Way Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Features ¾-in-thick MDF cabinet; computer-optimized crossover. Power handling 150 W; FR 50-23,000 Hz ±3 dB; sens 88 dB SPL/W/m $649/pr

AVS140 2-Way Bookshelf Speaker
4-in passive radiator, 4-in copolymer woofer, one 1-in copolymer-dome tweeter. Power handling 100 W; sens 88 dB SPL/W/m.....$649/pr

L400e 2-Way Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Features antiresonant extruded-aluminum cabinet; computer-optimized crossover with audiophile-grade components. Power handling 100 W; sens 90 dB SPL/W/m.....$599/pr
L200e. As L400e, 4-in woofer. Power handling 50 W; FR 85-23,000 Hz ±3 dB; sens 88 dB SPL/W/m $399/pr

C400i/s 2-Way In-Wall Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Power handling 100 W; sens 90 dB SPL/W/m. Paintable....$499/pr

AW4 2-Way Outdoor Speaker
4-in copolymer woofer, 1-in copolymer-dome tweeter. Features computer-optimized crossover with audiophile-grade components. All-weather design. Power handling 100 W; sens 87 dB SPL/W/m $379/pr

ADVENT

Heritage 2-Way Speaker
Two 8-in long-throw woofers, 1-in Ferrofluid-cooled parabolic soft-dome tweeter. Features fiberboard enclosure. Power handling 200 W rms; crossover point 3,500 Hz; FR 40-23,000 Hz ±3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10½ x 37¾ x 13⅛ in; 46 lb...$699/pr
Laureate. As above, 6½-in woofers. Power handling 150 W rms; crossover point 3,000 Hz; FR 42-23,000 Hz ±3 dB; sens 90 dB SPL/W/m. 9 x 32¾ x 12 in; 35 lb $549/pr

Prodigy Tower 2-Way Speaker
8-in long-throw woofer, ¾-in Ferrofluid-cooled parabolic soft-dome tweeter. Fiberboard enclosure. Magnetic shielding. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-23,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black stained solid-oak top and base; black textured vinyl body. 10⅛ x 28½ x 8⅞ in $299/pr

Prodigy Tower II 2-Way Speaker
8-in long-throw woofer, hard-dome tweeter. Fiberboard enclosure. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-23,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10⅛ x 28½ x 9 in.....$249/pr

Legacy III 2-Way Speaker
10-in long-throw dual-voice-coil woofer, 1-in soft-dome tweeter. Particleboard enclosure. Power handling 125 cont (6 ohms), 100 W (8 ohms); crossover point 2,500 Hz; FR 42-23,000 Hz ±3 dB; sens 90 dB SPL/W/m (6 ohms); imp 6 or 8 ohms (switchable). Oiled solid-pecan wood top and base; black textured vinyl body. 14 x 32⅛ x 10½ in; 42 lb $179

Advent Prodigy Tower II

Baby III 2-Way Bookshelf Speaker
6½-in long-throw woofer, ½-in hard-dome tweeter. Features fiberboard enclosure. Power handling 65 W rms; crossover point 4,500 Hz; FR 60-21,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Solid-oak top and base; black textured vinyl body. 10⅛ x 16⅜ x 7¼ in...$178/pr

Home Theater Series
HT103 2-Way Front Speaker System
Magnetically-shielded left, right, and center speakers, each with two 5¼-in woofers and tweeter. Power handling 125 W cont avg; FR 60-20,000 Hz ±3 dB; imp 8 ohms. Black ash vinyl cabinet. 6 x 18 x 6½ in $479

Sub.10 Powered Subwoofer
10-in driver; integral 100-W amp. Features adjustable 40-200-Hz active low-pass crossover and 150-Hz high-pass crossover. Amp: line- and speaker-level inputs and outputs. Auto turn on/off; 180° phase control; amp volume control. FR 35-200 Hz. Black solid-oak top and black-ash vinyl cabinet. 16 x 16½ x 17 in $399

HT204 Surround Speaker
Dual pivoting-cabinet design with two 2¼-in full range drivers. Power handling 100 W cont avg; imp 8 ohms. Molded black plastic enclosures. 3¾ x 11½ x 3½ in $149/pr

ALLISON ACOUSTICS

MS-P10 Powered Subwoofer
Vented design with 10-in driver; 160-W amp. Line- and speaker-level inputs; high-pass outputs. Features high-pass crossover fixed at 80 Hz and low-pass crossover variable from 40-180 Hz. Volume control. Black lacquer on wood finish. 16 x 16 x 16 in; 47 lb....$665

AL-120 2-Way Speaker
Acoustic-suspension design with two 6-in woofers and one 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 100 and 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. Black-vinyl finish. 11⅛ x 23⅞ x 11⅜ in $660/pr

AL-115 2-Way Speaker
Acoustic-suspension design with 8-in woofer and 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. 11⅛ x 20 x 10⅛ in; 22 lb....$460/pr

NL-1440 2-Way Surround Speaker
Acoustic-suspension design with 8-in woofer and 1-in convex tweeter. Magnetic shielding. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black lacquer on wood finish. 11 x 10 x 18 in; 19 lb....$329
NL-654. As above, 6-in woofer. Crossover point 2,500 Hz. 9 x 18 x 13 in $279

MS-200 2-Way Satellite Speaker
4-in midrange, ½-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; crossover point 140 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Black lacquer finish. 5¾ x 10 x 5¼ in; 6 lb....$260/pr

MS-202 2-Way Center Speaker
Two 3-in midranges, one ½-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; sens 86 dB; imp 8 ohms. 5-yr warranty. Black lacquer finish. 19 x 5 x 11 in; 10 lb...$180

ALTEC LANSING

Model 510 3-Way Speaker
Two 10-in woven-carbon fiber woofers, 2-in midrange, 1-in tweeter. Features elastomer surrounds; liquid-cooled titanium-coated polyimide midrange and tweeter. Gold-plated bi-wire/triwire terminals. Power handling 300 W max; crossover point 550 and 3,500 Hz; FR 30-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 4 ohms. Walnut veneer or black finish. 12 x 49 x 13½ in....$1,600/pr

System 3 Subwoofer/Satellite System
Subwoofer with two 8-in long-throw carbon-filled polypropylene drivers; 2 satellites, each with two 3-in carbon-filled polypropylene midranges and one ½-in dome tweeter. Power handling 160 W max; crossover points 180 and 4,500 Hz; FR 32-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 12 x 9¾ x 20 in. Satellites 4 x 8½ x 3¾ in....$600

Model 100 3-Way Speaker
Two 8-in woofers, 4-in midrange, ⅞-in liquid-cooled formed-polyester tweeter. Features carbon-filled polypropylene woofers and midrange with butyl-rubber surrounds. Power handling 200 W max; crossover points 250 and 3,500 Hz; FR 38-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Dark oak or black finish. 10¾ x 40½ x 11 in $500/pr
Model 95. As above, one woofer. Power handling 120 W max. 12 x 22 x 9 in $350/pr

Model 120 Surround Speaker
Dipole design with one 5¼-in woofer and two 3-in side-firing full-range drivers. Power handling 80 W max; crossover point 400 Hz; FR 100-7,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black. 7¼ x 11½ x 5⅞ in $250/pr

Model 56 2-Way Outdoor Speaker
Acoustic-suspension design with 5¼-in carbon-filled polypropylene woofer and ½-in liquid-cooled dome tweeter. Features engineering-plastic construction. Power handling 80 W max; crossover point 4,000 Hz; FR 50-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 6¼ x 9⅜ x 5⅜ in $125/pr

Model 44 2-Way Center Speaker
Two 4-in carbon-filled polypropylene woofers, ⅝-in liquid-cooled dome tweeter. Magnetic shielding. Power handling 80 W max; crossover point 3,500 Hz; FR 85-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 6 ohms. Black or white. 5⅜ x 11 x 7⅞ in $90

AHT Series
The following models are THX-certified.

AHT-2300 Powered Subwoofer
Two 10-in woven-carbon fiber drivers; amp rated at 100 W with 0.1% THD. Features selectable 18- or 24-dB/oct crossover. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ±3 dB. Black. 17⅜ x 17⅜ x 17⅜ in.....$1,200

AHT-2100 Surround Speaker
Two 4-in carbon-filled polypropylene woofers, four 3½-in carbon-filled polypropylene midranges, two ¾-in liquid-cooled polyimide-dome tweeters. Power handling 150 W max; crossover points 180 Hz, 3,000 Hz (high-pass), and 3,500 Hz (low-pass); FR 80-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 11 x 15⅜ x 6¼ in $900/pr

AHT-2200 2-Way Front Speaker
Acoustic-suspension design with two 5¼-in carbon-filled polypropylene woofers and one ⅝-in dome tweeter. For use as front main or center speaker. Features fiberglass-filled ABS enclosure; magnetic shielding. Power handling 150 W max; crossover point 2,500 Hz; FR 70-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 7⅞ x 15¾ x 7 in.....$300

AMC

B1-20 Powered Subwoofer
8-in driver; high/low-pass crossover $749

APOGEE

Stage 2-Way Ribbon Speaker
Trapezoidal woofer ribbon, midrange/tweeter ribbon. Power handling 200 W; crossover 800 Hz; FR 35-20,000 Hz; imp 3 ohms. Black-sand, light-oak, or mahogany finish. 37 x 25 x 2 in; 120 lb.....$3,295/pr

Centaurus Slant 6 2-Way Ribbon Speaker
Ported design with 6½-in cone woofer and 26-in dipole midrange/tweeter ribbon. Features slanted enclosure back. Power handling 200 W; crossover point 1,000 Hz; FR 32-20,000 Hz; imp 6 ohms. Black finish. 52½ x 14½ x 14¼ in; 160 lb $1,995/pr

Centaurus Ribbin-Wall 2-Way In-Wall Speaker
6½-in cone woofer, 26-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1,200 Hz; FR 40-20,000 Hz; imp 6 ohms. Paintable grille. Cutout 12½ x 48 in. 52 x 12 x 3¼ in; 80 lb $1,495/pr
On-wall version.....$1,595/pr

2-Way Ribbon Center Speaker
Two 6½-in cone woofers, shielded 16-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1,200 Hz; FR 60-20,000 Hz; imp 6 ohms. Black or white. 20 x 23½ x 9½ in; 60 lb $1,195/pr

ARCAM

Delta 2 2-Way Bookshelf Speaker
Ported design with 6⅞-in cast-basket polypropylene woofer and ¾-in soft-dome tweeter. Features 8-element crossover; cross bracing; Medite baffle. Biwire/biamp terminals. Power handling 75 W; crossover point 3,000 Hz; FR 40-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Walnut or black-ash finish. 9 x 15⅛ x 11¼ in.....$749/pr

ATLANTIC TECHNOLOGY

System 250 Series
Model 252PBM Powered Subwoofer
12-in driver; amp rated at 40 x 3 or 90 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls $569

Model 254SR 2-Way In-Wall Surround Speaker
4-in woofer, two 3½-in mid/tweeters. Features absolute-phase inversion between mid/tweeters; mid/tweeter angling for spatial enhancement. Power handling 150 W rms. Black $329/pr
Above in white.....$349/pr

Model 251LR 2-Way Speaker
Two 4-in woofers, one ¾-in soft-dome tweeter. Features MDF cabinet; narrow design for minimal baffle interference. Magnetic shielding. Power handling 150 W rms. Black $299/pr
Above in white.....$319/pr

Model 253C 2-Way Center Speaker
Two 4-in woofers, one ¾-in soft-dome tweeter. Features EQ circuits to help match spectral and tonal balance to left and right speakers. Magnetic shielding; vertically adjustable platform. Power handling 150 W $279

System 150 Series
Model 152PBM Powered Subwoofer
8-in polypropylene driver; amplifiers rated at 30 W x 3, 70 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls.....$399

Model 154SR Surround Speaker
Two 3½-in polypropylene drivers. Drivers are mounted diagonally and wired out of phase to randomize the speaker's output.....$159/pr
Above in white.....$179/pr

Model 151LR 2-Way Bookshelf Speaker
One 4-in polypropylene woofer, one ½-in soft-dome tweeter. Magnetic shielding. Black molded cabinet. Power handling 120 W rms ..$149/pr
Above in white.....$169/pr

Model 153C 2-Way Center Speaker
Two 3½-in polypropylene woofers, one ½-in soft-dome tweeter. Magnetic shielding; adjustable platform for aiming speaker up or down. Power handling 120 W.....$149

AUDIO CONCEPTS/ACI

Sapphire III 2-Way Bookshelf Speaker
7-in hybrid-aperiodic Kevlar woofer, 1-in hand-damped textile-dome tweeter. Sens 90 dB SPL/W/m. Lacquered-oak, black-oak, or lacquered-cherry finishes. 10 x 16 x 10 in $1,699/pr

Titan Powered Subwoofer
One 12-in driver; amp rated at 250 x 1. Crossover point variable from 50-180 Hz; FR 20-150 Hz ±3 dB. Lacquered-oak, black-oak, or lacquered-cherry finishes. 14 x 27 x 16 in $1,299

AUDIOFILE HOME THEATER

Sub 6.5 A2 Powered Subwoofer
Two 6½-in drivers; 100-W amp. FR 40-200 Hz; imp 8 ohms. Black-ash finish. 22 x 9 x 14 in; 35 lb.....$360

M 6.5 2-Way Bookshelf Speaker
6-in woofer, 1-in soft-dome tweeter. Power handling 55 W rms; FR 50-20,000 Hz; imp 8 ohms. Black-ash finish. 8½ x 15 x 8 in; 12 lb....$200/pr

Sat 4.0 2-Way Surround Speaker
4-in woofer, 1-in soft-dome tweeter. Power handling 50 W rms; FR 65-20,000 Hz; imp 8 ohms. Black-ash finish. 6½ x 10 x 5½ in; 7 lb...$150/pr

TV 4.5 2-Way Center Speaker
Two 4½-in woofers, one ¾-in dome tweeter. Power handling 50 W rms; FR 100-8,000 Hz; imp 8 ohms. Black-ash finish. 15¾ x 6 x 7 in; 11 lb.....$130

AUDIOSOURCE

SW-Four Powered Subwoofer
One 12-in dual-voice coil driver; amp rated at 150 x 1 rms. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12⅝ x 19⅝ x 15¾ in; 35 lb.....$500

IW-Three 2-Way In-Wall Speaker
One 8-in woofer, one 1-in soft-dome tweeter. Power handling 100 W max; crossover 2,500 Hz; FR 50-20,000 Hz; sens 92 dB; imp 8 ohms. Mounting depth 3½ in. White grille.....$250/pr

VS 1.1 Center/Surround Speaker System
One Vs-One center speaker and two LS-Ten/A surround speakers, each with 4-in woofer, 1-in tweeter, and black-matte finish. Includes 100-ft 18-gauge speaker cable $200

LS-One 2-Way Outdoor Speaker
4-in woofer, 1-in soft-dome tweeter. Weatherproof design. Includes mounting brackets. Power handling 40 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black or white $170/pr

IW-Four In-Wall Subwoofer
One 8-in driver. Power handling 100 W max; crossover point 120 Hz; FR 30-500 Hz; sens 90 dB; imp 8 ohms. White grille. Mounting depth 3½ in $150

VS-Three 2-Way Center Speaker
One 5¼-in woofer, one 1-in tweeter. Magnetic shielding. Power handling 50 W max; crossover point 3,500 Hz; FR 60-20,000 Hz; sens 90 dB; imp 8 ohms. Black woodgrain finish. 7 x 11¾ x 5⅞ in; 8 lb $140

AVID DYNAMICS

The following models carry a 5-year warranty.

Sterling Tower 180T 3-Way Speaker
Two 8-in polypropylene woofers, 3-in cone midrange, 1-in dome tweeter. Sens 90 dB SPL/W/m; imp 8 ohms. Light rose walnut finish. 12 x 43 x 12 in $559/pr

Model 12 HVS 2-Way Speaker
10-in passive radiator, 6½-in woofer, 1-in dome tweeter. Magnetic shielding. Crossover point 2,200 Hz; FR 42-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Walnut or black finish. 11 x 34 x 10 in $465/pr

AXIOM

AX 2 2-Way Bookshelf Speaker
Tuned-port design with 8-in woofer and 1-in dome tweeter. Crossover point 3,200 Hz; FR 48-22,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black rosewood finish. 10 x 19 x 10 in $399/pr

AX 1.2 2-Way Bookshelf Speaker
Tuned-port design with 5-in woofer and ½-in dome tweeter. Crossover 3,500 Hz; FR 60-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black rosewood finish. 6 x 11 x 8 in.....$149/pr
AX 1.5. As above, 6½-in woofer and ¾-in tweeter. FR 50-22,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 15 x 8 in $199/pr

BAG END

S10E-I Subwoofer
Sealed design with 10-in driver. Features patented ELF (extended low-frequency) circuit. Power handling 150 W with ELF engaged; FR 8-70 Hz with ELF engaged; sens 92 dB SPL/W/m; imp 8 ohms. Black. 14½ x 13 x 11½ in; 26 lb $348
S10E-O. As above, cabinet made of 13-ply Finland birch $420

B & W

Matrix 801 Series III 3-Way Speaker
Vented design with 12-in woofer, 5-in Kevlar midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Electronic bass-alignment filter optional. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 8 ohms. Walnut or black-ash finish. 17 x 39¾ x 22 in; 119 lb $5,500/pr

DM640i 3-Way Speaker
Vented design with two 8-in woofers, 6¼-in Kevlar midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Features choice of port tube lengths or seal. Power handling 200 W; crossover points 300 and 3,000 Hz; FR 46-20,000 Hz ±2 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black finish. 9⅜ x 38 x 16 in; 53 lb $1,500/pr

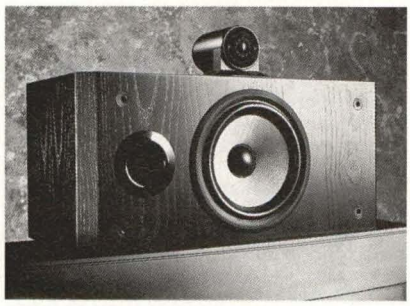
FCM-8 2-Way Speaker
Sealed design with two 6¼-in Kevlar woofers and three 1-in magnetic fluid-cooled metal-dome tweeters. Features THX certification; magnetic shielding. Power handling 200 W; crossover point 3,000 Hz; FR 80-22,000 Hz –3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black-ash finish. 23⅝ x 10¼ x 9 in; 28 lb $1,000

Matrix HTM 2-Way Center Speaker
Vented design with 6½-in Kevlar woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features magnetic shielding. Power handling 120 W; crossover 3,000 Hz; FR 63-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black ash or walnut finish. 17 x 10 x 9 in; 19 lb $800

SCM-8 2-Way Surround Speaker
Dipole sealed design with two 6¼-in woofers and two 1-in magnetic fluid-cooled metal-dome tweeters. Features THX certification; magnetic shielding. Power handling 200 W; crossover point 3,000 Hz; FR 105-25,000 Hz –6 dB; sens 87 dB SPL/W/m; imp 4 ohms. Black-ash finish. 14¼ x 14 x 9½ in; 24 lb $750

CWM 8 2-Way In-Wall Speaker
Acoustic-suspension design with 8¾-in woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features patented overload protection. High frequency contour control. Power handling 100 W max; crossover point at 2,500 Hz; FR 35-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. 10¾ x 14⅛ x 3⅜ in; 5 lb.....$600/pr

Model 2003 2-Way Bookshelf Speaker
6½-in woofer, 1-in tweeter in vented enclosure. Magnetic shielding. Power handling 100 W; crossover point 3,000 Hz; FR 70-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 4 ohms. Black or white. 8¼ x 16¾ x 9⅜ in; 11 lb.....$449/pr


B&W Matrix HTM

CWM 6 2-Way In-Wall Speaker
Acoustic-suspension design with 7-in woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features auto-reset overload protection. Power handling 70 W max; crossover point at 2,500 Hz; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. 8 x 12½ x 3 in; 5 lb.....$400/pr

DM600IFS 3-Way Center Speaker
Vented design with 5-in woofer, 5-in midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Features magnetic shielding. Power handling 120 W; crossover point 3,000 Hz; FR 75-23,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black finish. 17¾ x 6 x 9½ in; 13 lb $300

BANG & OLUFSEN

Beolab Penta 3-Way Powered Speaker
Bass-reflex design with four 5-in woofers, four 3-in midranges, 1-in dome tweeter; amp rated at 150 x 1 into 8 ohms with 0.015% THD. Modern-style 5-sided cabinet finished in stainless steel; clipping-attenuator circuit; 3-position bass-compensation switch. Alphanumeric display for B&O system info; auto turn-on/off. FR 40-20,000 Hz +4, –8 dB; sens 92 dB SPL/W/m; imp 8 ohms. 5 x 65 x 5⅜ in; 53 lb.....$3,800/pr

Beolab 8000 2-Way Powered Speaker
Bass-reflex design with two 4-in woofers and ¾-in tweeter in modern-styled tubular aluminum cabinet with conical tip/base. Biamplified; cast-iron base; magnetic shielding; 24-dB/oct Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-dB/oct high-pass filter at 40 Hz. Line-level input; Power Link input for B&O systems. Auto turn-on. FR 50-20,000 Hz ±2 dB. 6 x 52 x 6 in; 44 lb.....$3,000/pr

Beolab 6000 2-Way Powered Speaker
Bass-reflex design with two 3½-in woofers, ¾-in dome tweeter. Features extruded one-piece ⅛-in-thick aluminum oval-column cabinet; proprietary dynamic bass-optimization circuitry; active filtering with 30-dB/oct slope at resonant frequency and 24-dB/oct slopes elsewhere; bi-amplified. Line- and speaker-level inputs; Powerlink connectors for B&O systems. Magnetic shielding; auto turn-on/off. FR 90-20,000 Hz ±2 dB. Polished and anodized silver finish. 4 x 43 x 3⅛ in; 14 lb $2,000/pr

Beolab 4500 2-Way Powered Speaker
Bass-reflex design with 5-in woofer and 1-in dome tweeter; amp rated at 50 W x 1. Designed for wall mounting. Features dynamic bass EQ; computer-designed plastic cabinet finished in stainless steel; auto turn-on/off; display for B&O system info. 17¾ x 21 x 3 in $1,700/pr

RL 60000 2-Way Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Power handling 60 W; crossover point 3,500 Hz; FR 45-20,000 Hz +4, *f*8 dB; sens 93 dB SPL/W/m; imp 8 ohms. 21¼ x 16 x 7 in; 20 lb $600/pr

BIC AMERICA

Venturi V12 Powered Subwoofer
Vented design with 12-in driver; includes outboard SWA100 mono amplifier rated at 70 W x 1 cont avg into 8 ohms from 20-70 Hz with 0.7% THD. Level control. Crossover point 85 Hz; FR 28-85 Hz ±3 dB; imp 8 ohms. Black. 16 x 21 x 19 in; 60 lb.....$699

Cinema One C-10 Powered Subwoofer
Vented design with 10-in driver. Level control. Crossover point variable from 50-200 Hz; FR 29-200 Hz. Black. 13 x 17 x 16 in $449
Above without amplifier. Crossover point 100 Hz; FR 38-120 Hz; imp 8 ohms $229

Venturi V82si 2-Way Speaker
Vented design with 8-in woofer and ¾-in dome tweeter. Crossover point 2,500 Hz; FR 45-20,000 Hz ±3 dB; imp 8 ohms. Black or oak finish. 10 x 21 x 11 in; 27 lb $349/pr

Cinema One C-8 2-Way Speaker
Vented design with 8-in woofer and ¾-in dome tweeter. Crossover point 2,500 Hz; FR 45-20,000 Hz ±3 dB; imp 8 ohms. Black. 10 x 21 x 11 in; 27 lb $339/pr

Satellite and Subwoofer Speakers: The "Overnight Success" of the '90s.

Overnight, it seems, virtually everyone has discovered the advantages of the satellite-subwoofer speaker concept—*especially* for use in the home theater.

1994 marks M&K Sound's *twentieth year* at the forefront of this technology. After two decades of developing and refining this concept, we are flattered to see satellite and subwoofer speaker systems become the dominant choice for the multichannel home theater.

M&K speakers have been found in Hollywood screening rooms (the earliest home theaters) since the 1970s.

Long acknowledged as the deep-bass specialists, we've also been pioneers in direct-to-disc and digital audiophile recording with our RealTime Records label—the first U.S. label to release compact discs.

MX-100
Powered Subwoofer

TWENTIETH

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ANNIVERSARY

S-1C Satellite Speaker

We celebrate our twentieth anniversary by introducing the new M&K S-1C.

This *first* Push-Pull Dual-Driver Satellite speaker exceeds the superb musicality of its legendary predecessors, thanks to M&K's unique Transmission-Line tweeter and several other significant improvements.

Combine the S-1C with an M&K MX-series Deep Bass Powered Subwoofer to create a *high-performance*, flexible system that can be optimized for both two-channel music and multichannel film and music reproduction.

With six Satellite and thirteen Powered Subwoofer speaker models, M&K gives you the widest selection in the industry.

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Culver City, California 90232
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CIRCLE NO. 28 ON READER SERVICE CARD

Venturi V62si 2-Way Bookshelf Speaker
Vented design with 6-in woofer and ¾-in dome tweeter. Crossover point 4,500 Hz; FR 50-20,000 Hz ±3 dB; imp 8 ohms. Black. 8 x 14 x 9 in; 10.5 lb $245/pr

Venturi V52i 2-Way Bookshelf Speaker
Vented design with 5¼-in woofer and ½-in dome tweeter. Crossover point 5,000 Hz; FR 60-20,000 Hz ±3 dB; imp 8 ohms. Oak finish. 7 x 11 x 7 in; 9 lb $185/pr

Venturi V52CLR 2-Way Speaker
Vented design with two 5¼-in woofers and ½-in dome tweeter. Crossover point 5,000 Hz; FR 55-20,000 Hz ±3 dB; imp 8 ohms. Black. 18 x 6 x 10 in; 15 lb.....$169

BLUE ROOM

The House Pod 2-Way Speaker
Vented design with 6½-in Kevlar woofer and 1-in fluid-cooled metal-dome tweeter in sculpted and curved fiberglass cabinet. Biwire/biamp terminals. Magnetic shielding. Includes mounting brackets. Power handling 120 W; crossover point 3,000 Hz; FR 45-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Red, black, blue, or white. 19 x 20⅜ x 13½ in; 18 lb.....$1,900/pr

BOSE

Model 901 Classic Series VI Speaker
Nine 4½-in full-range drivers; active EQ. Design provides direct and reflected sound with 4 drivers on each side of two angled rear baffles and 1 forward-firing driver. Features injection-molded enclosure; helical driver voice coils; bass and treble EQ controls. Compatible with amplifiers rated 4-8 ohms and 10-450 W. 5-yr transferable warranty. Hardwood veneer with walnut finish. Each speaker 21 x 12⅝ x 13 in; 35 lb. EQ 13 x 2¾ x 4⅜ in; 3.4 lb $1,499/pr

Acoustimass 7 Home Theater Subwoofer/Satellite System
3-chamber bass module with two 5¼-in drivers and 3 magnetically shielded satellites, each with two 2½-in drivers. Satellites use dual swiveling-cube design to provide direct and reflected sound. Features circuitry; mounting accessories optional. Power handling 200 W/ch. Bass module finished in black satin, satellites in black polymer. Bass module 19 x 14 x 7½ in. Satellites 3⅛ x 6⅜ x 4¾ in $999
Acoustimass 4. As above, except bass module has one 5¼-in driver, each satellite has one 2½-in driver in single cube. Power handling 100 W/ch. Bass module 14 x 8 x 8 in. Satellites 3⅛ x 3⅛ x 4¾ in.....$599

Model 701 3-Way Speaker
8-in woofer, 6½-in side-firing midrange, two 2¼-in angled tweeters. Features design that produces direct and reflected sound; tuned port; multiple-chamber woofer enclosure; protection circuitry. Compatible with amplifiers rated 4-8 ohms and 10-400 W. 5-yr transferable warranty. Dark-silver, walnut-vinyl finish. 10½ x 32½ x 12½ in.....$899/pr

Acoustimass 5 Series II Subwoofer/Satellite System
3-chamber bass module with two 5¼-in drivers and 2 magnetically shielded satellites, each with two 2½-in drivers. Satellites use dual swiveling-cube design to provide direct and reflected sound. Features protection circuitry. Mounting accessories optional. Power handling 200 W/ch. Bass module finished in black or white satin, satellites in black or white polymer. Bass module 14 x 7½ x 19 in. Satellites 3⅛ x 6⅜ x 4¾ in $799

Acoustimass 3 Multimedia Powered Subwoofer/Satellite System
Bass module with 5¼-in driver and 2 magnetically shielded satellites, each with 2½-in driver. Bass amp rated at 50 W x 1, satellite amp at 2 W x 2. Designed for use with multimedia computers. Features protection circuitry; mono and stereo mini-plug adaptors; two inputs; volume control. Limited 1-yr transferable warranty. Bass module finished in black satin vinyl, satellites in platinum-colored polymer. Bass module 18½ x 7½ x 8½ in. Satellites 3 x 3 x 4¾ in $699

Model 501 Series V 2-Way Speaker
5¼-in woofer, two 2½-in tweeters. Features Direct/Reflecting design with multi-chamber bass enclosure; 2 tuned ports; tweeters spaced and angled for enhanced imaging; protection circuit; magnetic shielding. Power handling 200 W max; imp 4 to 8 ohms. 5-year transferable warranty. Dark silver walnut-vinyl finish. 7⅝ x 31 x 7⅝ in; 20 lb $599/pr

Acoustimass 3 Series III Subwoofer/Satellite System
Tuned-slot-port bass module with 5¼-in driver and 2 magnetically shielded satellites, each with 2½-in driver. Features protection circuitry; two bass-module chambers. Mounting accessories optional. Power handling 100 W/ch. Bass module finished in black or white satin, satellites in black or white polymer. Bass module 14¼ x 7½ x 8 in. Satellites 3 x 3 x 4¾ in $469

Model 301 Series III 2-Way Bookshelf Speaker
8-in forward-firing woofer and two 3-in tweeters, one aimed outward to reflect off side wall, other aimed inward to produce direct and reflected sound. Features slot-type port; dual-frequency crossover. Compatible with amplifiers rated 4-8 ohms and 10-150 W/ch. Black, white, or walnut-grain finish. 17 x 10½ x 9½ in $369/pr

RoomMate II Powered Speaker System
2 aerodynamically tuned, ported speakers, each with 4½-in driver; integral amplifier and EQ. Designed for portable use. Features distortion-limiting circuitry; polypropylene cabinets; AC power plug. Optional carrying case with rechargeable 12-hr battery pack, mounting arms, and wall brackets. Black. 1-yr transferable warranty. Each speaker 9½ x 6½ x 6½ in; 10 lb.....$339

Model 151 Outdoor Speaker
4½-in full-range Kevlar-cone driver with silicone-coated surround. Resistant to extreme cold, heat, moisture, and salt. Compatible with amplifiers rated 4-8 ohms and 10-80 W/ch. 5-yr transferable warranty. 9 x 6 x 6 in; 4 lb.....$299/pr

VS-100 Center/Surround Speaker
Dual-tuned-port design with 4½-in full-range driver. Designed for use in a home theater system. Features molded polypropylene cabinet; magnetic shielding. Mounting accessories optional. Power handling 100 W max; imp 8 ohms. Black. 9 x 6 x 6 in.....$129

BOSTON ACOUSTICS

Lynnfield 300L 2-Way Speaker
5¼-in anodized-aluminum woofer, 1-in aluminum-dome tweeter. Biwire/biamp inputs. Patented Amplitude Modification Device attached to drivers to eliminate natural resonance of metal diaphragm. Cast-aluminum stand optional. Power handling 250 W; FR 50-35,000 Hz ±3 dB; sens 83 dB SPL/W/m; imp 8 ohms. Rosewood finish. 9 x 11 x 13½ in.....$2,000/pr
Black-ash finish.....$1,800/pr

SubSat 7 Subwoofer/Satellite System
Subwoofer with two 7-in drivers in sealed and vented chambers and 2 satellites, each with 4-in midrange and 1-in tweeter. Power handling 150 W; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer: 15 x 19⅝ x 9 in. Satellite: 8½ x 5 x 5¼ in $750

SW-10 Powered Subwoofer
10-in driver in compact vented enclosure; 100-W amp. Features 24-dB/oct active crossover. Auto on/off. Crossover point 95 Hz. Black-ash vinyl finish. 19½ x 11 x 16¼ in $600

Voyager 2-Way Outdoor Speaker
5¼-in copolymer woofer, 1-in soft-dome tweeter. Features Lexan cabinet; stainless-steel grilles and mounting brackets. Power handling 50 W; crossover point 3,000 Hz; FR 65-20,000 Hz ±3 dB; sens 89 dB W/m; imp 8 ohms. Paintable white finish. 10½ x 6½ x 6¾ in; 6 lb $400/pr

HD8 2-Way Speaker
8-in copolymer woofer, 1-in soft-dome tweeter. Power handling 75 W; crossover point 3,000 Hz; FR 52-20,000 Hz ±3 dB; sens 90 dB W/m; imp 8 ohms. 11¼ x 18¼ x 7⅝ in; 16 lb.....$250/pr

Lynnfield VR Series
The following speakers are magnetically shielded speakers for home theater use.

Lynnfield VR40 3-Way Speaker
Vented design with two 7¼-in woofer in subenclosure and 1-in pure aluminum tweeter. Power handling 300 W; crossover points at 400 and 3,300 Hz; FR 40-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Walnut or black-ash wood veneer. 8¼ x 38½ x 14½ in.....$1,400/pr

Lynnfield VR 20 2-Way Speaker
Vented design with 7¼-in woofer and 1-in pure aluminum tweeter. Power handling 200 W; crossover at 3,300 Hz; FR 46-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black ash or cherry vinyl finish. 8¼ x 32⅛ x 12 in....$550/pr

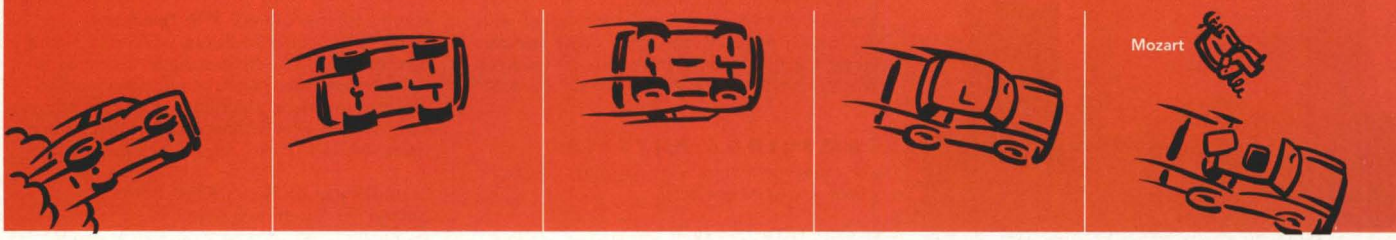
Lynnfield VR 12 3-Way Center Speaker
Acoustic-suspension design with two 6⅝-in woofers, vertically aligned 4⅝-in midrange, and 1-in pure aluminum tweeter. Power handling 250 W; crossover points at 500 and 3,300 Hz; FR 58-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish. 25 x 8¾ x 8½ in $400

Lynnfield VRS Surround Speaker
Dipole radiation design with 4½-in woofer and two 2½-in tweeters. Features diffuse soundfield for surround effects. Power handling 100 W; crossover point at 350 Hz; FR 125-20,000 Hz ±3 dB; sens 85 SPL/W/m; imp 8 ohms. Black or white matte finish. 10⅜ x 4½ x 6 in ..$350/pr

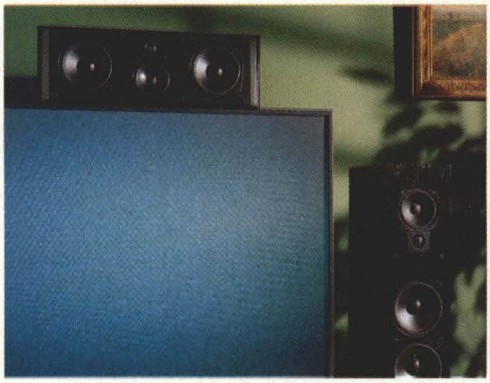
Home THX Series
The following speakers are THX-certified and designed to be used together in a home theater.

Model 595x Subwoofer
12-in long-throw driver. Designed to extend THX-system's response down to 20 Hz. Power handling 250 W; FR 20-80 Hz ±3 dB; sens 85

Introducing the first speaker System to realize even Mozart fans like a good chase scene.



Some consider **Lynnfield VR** video reference speakers from **Boston Acoustics** to be the first home theater components that do justice to, say, an impeccably recorded symphony. Others see them as the first **audiophile speakers** flexible enough to reproduce an Arnold Schwarzenegger film without muscling in on the rest of the living room furniture. To accomplish this, our Lynnfield VR speakers use advanced **technology from our acclaimed Lynnfield Series** (which sell for over $5000 a pair). Like our patented AMD mechanical filter, anodized aluminum tweeter dome, DCD bass units, crossovers with bypass capacitors and heavy windowpane-braced cabinets. Plus all VR components feature MagnaGuard® shielding so they're not finicky about being placed next to video equipment. A full explanation of these **engineering achievements** is available at your **local Boston dealer.** Why not drive there? Carefully.



New Lynnfield VR.

The Lynnfield VR Series includes three floor-standing left/right speakers—the VR20, VR30 and VR40—the VR12 center channel speaker and VRS dipole surround speakers.

Boston *Acoustics*

70 Broadway, Lynnfield, MA 01940 617-592-9000

CIRCLE NO. 14 ON READER SERVICE CARD

dB SPL/W/m; imp 8 ohms. Black or white. 18½ x 17⅞ x 18⅝ in.....$500

Model 555x 2-Way Speaker
Two 5¼-in copolymer woofers, two 1-in dome tweeters. Designed for left, center, or right channel in home theater system. Features magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 11¼ x 18¼ x 7⅝ in $300

Model 575x 2-Way Surround Speaker
Dipole design with one 5¼-in copolymer woofer and two side-mounted 2½-in midrange/tweeters. Power handling 150 W; FR 125-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7⅝ x 11¾ x 4⅝ in $250

Boston Acoustics Home THX Series

BOZAK

Grand 3-Way Speaker
Patented acoustic-isolation design with four 6-in woofers, two 5-in midranges, 1-in titanium-dome tweeter, and two 12-in passive radiators. Biwire/biamp terminals. FR 28-20,000 Hz +1, –2 dB; crossover points 200 and 2,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. Satin hardwood finish in dark, light, black or, white oak. 31 x 48 x 16 in; 180 lb $5,000/pr

Rhapsody II 3-Way Speaker
Patented acoustic-isolation dual-port design with 8-in woofer, 5-in midrange, and 1-in aluminum-dome tweeter. Biwire/biamp terminals. FR 38-20,000 Hz +1, –2 dB; crossover points 300 and 3,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 19 x 38 x 12 in; 80 lb $1,900/pr

Model 3 2-Way Speaker
Tuned-port design with 8-in woofer and 1-in chambered-textile tweeter. Features 18-dB/oct crossover. Biwire/biamp terminals. Crossover point 1,700 Hz; FR 40-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black oak or walnut vinyl finish. 7-yr warranty. 11½ x 36½ x 14 in $795/pr

CAMBER

Model 3.5ti 2-Way Speaker
Bass-reflex design with one 8⅞-in woofer, one ¾-in dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 25 x 12 in; 35 lb.....$949/pr

Model 3.0ti 2-Way Speaker
Bass-reflex design with one 8⅞-in woofer, one ¾-in cast-basket titanium-dome tweeter. Biwire/biamp terminals. Power handling 150 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 20 x 12 in; 29 lb $799/pr

Model 2.0ti 2-Way Bookshelf Speaker
Bass-reflex design with one 6½-in woofer, one ¾-in dome tweeter. Interchangeable top. Power handling 125 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 17 x 12 in; 20 lb $649/pr

Model 1.0ti 2-Way Bookshelf Speaker
Bass-reflex design with one 6½-in woofer, one ¾-in dome tweeter. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. Black-vinyl finish. 9 x 15 x 12 in; 18 lb.....$499/pr

LS Subwoofer
Bass-reflex design with one 8-in driver. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. 12 x 24 x 10 in; 35 lb $399/pr

CVA 2-Way Center Speaker
Bass-reflex, magnetically shielded design with two 6½-in woofers, one ¾-in dome tweeter. Power handling 175 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 24 x 8 in; 37 lb.....$299

CAMBRIDGE PHYSICS

The following feature a 5-year parts-and-labor warranty and an oak finish.

G-66 II 3-Way Speaker
Two 8-in polycone woofers, 3-in dome midrange, 1-in dome tweeter. 24-dB/oct crossover. FR 26-22,500 Hz; crossovers 450 and 4,000 Hz; sens 92.5 dB. 18 x 44 x 12 in; 90 lb ..$1,000

G-11 II 2-Way Speaker
8-in polycone woofer, 1-in dome tweeter. Features 12-dB/oct crossover at 1,500 Hz. Power handling 100 W cont; FR 44-22,500 Hz; sens 90 dB; imp 6 ohms. 12 x 19½ x 8½ in $400/pr

K-5 II 2-Way Bookshelf Speaker
5¼-in woofer, ¾-in dome tweeter. Features 12-dB/oct crossover at 4,200 Hz. Power handling 75 W; sens 88 dB. 8 x 11 x 6 in....$249/pr

CAMBRIDGE SOUNDWORKS

The following are available factory direct with a 30-day in-home trial period; all carry a 7-year limited parts-and-labor warranty.

New Ensemble Subwoofer/Satellite System
2 bass modules, each with 8-in driver; 2 satellites, each with 4-in midrange and 1¾-in direct-radiator tweeter. Features ⅝-in integral tweeter dome; high-density particleboard bass module; ½-in wood-composite satellite cabinets; midrange and tweeter balance controls. Power handling 200 W; imp 6 ohms. Bass module finished in black laminate, satellites in Nextel gray or ready-to-paint primer. Bass module 12 x 21 x 4½ in. Satellite 8⅛ x 5¼ x 4 in.....$629
Above with vinyl-clad subwoofers $549

Powered Subwoofer II
Acoustic-suspension design with 8-in long-throw driver; 120-W amp. Features active crossover with 18-dB/oct low-pass filter. Line- and speaker-level inputs; gold-plated binding posts. Level control. Crossover point selectable at 55, 80, 100, or 140 Hz. Black. 21 x 11¾ x 8½ in....$399

The Surround 2-Way Surround Speaker
Dipole design with forward-firing 4-in woofer and two 3½-in drivers, one on each side of the cabinet. Power handling 100 W: FR 125-10,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. Nextel gray or primer finish. 8⅛ x 5¼ x 4 in....$399/pr

Ensemble III Subwoofer/Satellite System
Acoustic band-pass bass module with 6½-in dual-voice-coil driver; 2 magnetically shielded satellites, each with 3¼-in midrange and 1-in tweeter. Features single flared subwoofer port; fiberboard bass module; ABS-plastic satellite enclosures. Bass module finished in black, satellites in Nextel gray or ready-to-paint primer. Bass module 8 x 8 x 15 in. Satellites 6½ x 4¼ x 3 in $329

The Outdoor 2-Way Outdoor Speaker
Acoustic-suspension design with 5¼-in woofer and 1-in dome tweeter. Water-resistant, calcium-filled polypropylene enclosure. Gold-plated 5-way binding posts. Paintable off-white finish. 7 x 11 x 5½ in.....$279/pr
In-wall version of above $329/pr

Center Channel Plus 2-Way Speaker
Acoustic-suspension design with four 3½-in drivers and 1¾-in direct-radiator tweeter. Features integral ⅝-in tweeter dome; fiberboard enclosure; magnetic shielding. Power handling 100 W; sens 86 dB; imp 8 ohms. Black-vinyl finish. 4 x 25 x 6½ in $219

SoundWorks by Henry Kloss Powered Subwoofer/Satellite System
Band-pass bass module with 4½-in driver; 2 satellites, each with 2⅞-in driver. Designed for use with computers. 90-W amp in bass module; AC/DC operation; satellite desk stands. Bass module in black, satellites in off-white or Nextel gray. Satellites 3⅜ x 3⅜ x 3⅜ in.....$199

Model Six 2-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer and 1¾-in tweeter. Features integral ⅝-in tweeter dome; fiberboard enclosure. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB; imp 8 ohms. Oak, teak, or black-ash finish. 18¼ x 11¼ x 7⅜ in.....$129

CANON

S-35 2-Way Speaker
5¼-in woofer and ¾-in tweeter mounted in novel dome-shaped enclosure. Drivers fire down onto curved "acoustic mirror" that disperses sound to create a wide stereo image. FR 70-22,000 Hz ±3 dB; sens 88 dB SPL/W/m. Matte and gloss black finish. 9 x 10½ x 9½ in.....$400/pr

CANTON

Ergo 80DC 3-Way Speaker
Bass-reflex design with 8-in woofers, 8-in midrange, and 1-in tweeter. Power handling 180 W max; FR 22-30,000 Hz; sens 87.5 dB SPL/W/m. Light-cherry, oak, walnut, black-ash, or white-ash finish; custom finish available. 9½ x 37½ x 10½ in; 42 lb $2,000/pr

Fonum 701 3-Way Speaker
Bass-reflex design with two 8-in woofers, 6-in midrange, and 1-in tweeter. Power handling 200 W max; crossover points 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89.1 dB SPL/W/m. 9⅞ x 39½ x 12¼ in; 48 lb.....$1,549/pr

Karat 930DC 2-Way Speaker
Bass-reflex design with 9-in woofer and 1-in tweeter. Power handling 120 W max; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87.3 dB SPL/W/m. Walnut, black, white, or dark-cherry finish. 10¼ x 17 x 10¼ in; 24 lb.....$1,000/pr

A speaker good enough to be appreciated by almost no one.

The new Infinity Reference Standard Epsilon is designed to appeal to an exceedingly small segment of the population: the impossible to please, highly critical, uncompromising listener. Revolutionary in design, Epsilon performs in a league previously occupied only by the most exotic, and much larger, multi-enclosure systems. An entirely new generation of Infinity's unique EMIM,™ EMIT,™ and L-EMIM™ planar drivers respond instantaneously to even the most complex musical passages. And Epsilon's new Servo-Controlled IMG woofer, acoustically isolated within the enclosure, delivers exceptional low-frequency response. For a personal demonstration, visit your Epsilon dealer or call 1-800-8EPSILON.

Infinity®

The I.R.S. Epsilon is a collaboration between Infinity and Christie Design. **H** A Harman International Company

CIRCLE NO. 82 ON READER SERVICE CARD

Karat 920DC. As above, 8-in woofer. Power handling 100 W max; FR 33-30,000 Hz; sens 87 dB SPL/W/m. 9 x 13½ x 8¾ in; 15 lb....$750/pr

Combi 24DC Subwoofer/Satellite System
Subwoofer with two 8-in drivers; two satellite speakers, each with 4-in woofer and 1-in tweeter. Power handling 140 W max; crossover points 120 and 2,500 Hz; FR 22-30,000 Hz; sens 87.9 dB SPL/W/m. Black-vinyl subwoofer finish; black or white satellites. Subwoofer 19¾ x 9 x 12½ in; 32 lb. Satellites 5⅛ x 8 x 5⅛ in; 5 lb $995

Plus C Subwoofer
12-in driver. Power handling 100 W max; crossover point 120 Hz; FR 22-120 Hz; sens 87.7 dB SPL/W/m. Walnut, black, or white. 13½ x 14¼ x 13⅞ in; 26 lb.....$600

InWall6 2-Way Speaker
Coaxial design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 4,000 Hz; FR 45-22,000 Hz; sens 87 dB SPL/W/m. White. Mounting diameter 6¾ x 6¾ in $500/pr

Patio 160 2-Way Outdoor Speaker
6-in woofer, 1-in tweeter. Power handling 80 W max; crossover point 2,900 Hz; FR 42-30,000 Hz; sens 88 dB SPL/W/m. White. 7 x 10⅞ x 5 in; 9 lb $450/pr

AV500 2-Way Center Speaker
Bass-reflex design with two 4-in woofers and 1-in tweeter. Power handling 100 W max; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 87.5 dB SPL/W/m. Black or white. 17 x 5⅜ x 6⅜ in; 10 lb $400

Fonum 251 2-Way Bookshelf Speaker
Bass-reflex design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 3,200 Hz; FR 42-26,000 Hz; sens 85.3 dB SPL/W/m. 7¾ x 11⅞ x 8 in; 10 lb.....$329/pr

CARVER

AL-III 2-Way Speaker
10-in ported woofer, 48-in full-range ribbon panel. Features bass, midrange, and treble controls. Natural or black solid oak. Power handling 575 W; crossover point 150 Hz; FR 34-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. 14½ x 72½ x 16½ in; 80 lb $1,700/pr

CELESTION

Celestion CSW Powered Subwoofer
Band-pass enclosure with 8-in driver; 75-W amplifier. Features variable crossover. Magnetic shielding. Gray $449

Soundstyle MP1 2-Way Bookshelf Speaker
Rear-vented design with 4½-in woofer and 1-in soft-dome tweeter. Magnetic shielding; weather resistant; integral adjustable stand/wall mount. FR 70-20,000 Hz ±3 dB; sens 90 dB. Gray or white. 11½ x 6 x 9 in.....$299/pr

Prostyle KR1 2-Way Bookshelf Speaker
Vented design with 5½-in coaxial driver. Durable molded enclosure. FR 90-20,000 Hz; sens 90 dB. Gray. 7 x 8½ x 7 in $279/pr

Cinemastyle Center 2 2-Way Center Speaker
Vented design with two 4½-in woofers and 1-in soft-dome tweeter. Magnetic shielding; adjustable tilting feet. FR 100-20,000 Hz ±3 dB; sens 90 dB. Gray. 6½ x 16¾ x 7 in.....$249

Hundreds Series
Celestion 700SE 2-Way Speaker
Aerolam aluminum honeycomb sealed enclosure with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features figure-8 bracing. Biwire/biamplification terminals. Integral stand with loading materials. Gray Nextel finish $3,399/pr

Celestion 600Si 2-Way Speaker
Aerolam aluminum honeycomb sealed enclosure with 6½-in Cobex cast-frame woofer and 1¼-in copper-dome tweeter. Biwire/biamp terminals. Stand optional. Gray Nextel finish.....$2,099/pr
DLP-600. Digital processor for above to reduce amplitude and phase errors. Includes fiber-optic and RCA cables $699

Celestion 300 2-Way Speaker
Transmission-line design with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features dual figure-8 bracing; adjustable spikes. Biwire/biamplification terminals.
Mahogany finish $1,999/pr
Walnut or black-oak finish.....$1,799/pr

Celestion 100 2-Way Speaker
Sealed design with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features dual-figure-8 bracing. Biwire/biamplification terminals. Stand optional. Mahogany finish.....$1,299/pr
Walnut or black-oak finish.....$1,199/pr

CELLO

Legend 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Features Dynaudio drivers. Crossover points 500 and 5,000 Hz. Matte black finish. 14 x 26½ x 12 in; 80 lb $6,000/pr

CERWIN-VEGA

The following carry a 5-year limited warranty.

DX-9 3-Way Speaker
Bass-reflex design with 15-in woofer, 6½-in cone midrange, and 1-in dome tweeter. Power handling 400 W cont avg; crossovers 250 and 5,000 Hz; FR 30-20,000 Hz ±3 dB; sens 101 dB SPL/W/m; imp 4 ohms. Scuff-resistant woodgrain-vinyl finish. 18 x 36 x 18 in; 85 lb.....$555

AT-15 3-Way Speaker
Bass-reflex design with one 15-in woofer, two 5-in cone midranges, and one 1-in polymer-dome tweeter. Features 12-dB/oct crossover slopes. Banana plugs. Midrange and tweeter level controls. Power handling 400 W; crossovers 400 and 3,000 Hz; FR 28-28,000 Hz ±3 dB; sens 102 dB SPL/W/m; imp 4 ohms. Black or woodgrain vinyl finish. 19 x 36½ x 18½ in; 85 lb.....$540

VS-100 3-Way Speaker
Bass-reflex design with 10-in woofer, 4-in cone midrange, and 1-in balanced-drive dome tweeter. Power handling 125 W cont avg; crossover points 600 and 5,000 Hz; FR 37-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 6 ohms. Walnut vinyl finish. 13 x 27½ x 11⅞ in; 40 lb.....$310

AT-8 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer and 1-in dome tweeter. Push terminals. Power handling 100 W; crossover 3,000 Hz; FR 38-22,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 6 ohms. 12 x 21 x 10 in; 26 lb.....$205

HT Series
HT-12PWR Powered Subwoofer
Bass-reflex design with 12-in driver; integral 100-W amp. Features clipping protection with indicator; 12-dB/oct crossover. Auto turn-on; phase-reverse switch; motor-driven volume control; remote control. Crossover point variable from 80-150 Hz; FR 30-150 Hz ±3 dB. 15 x 17¾ x 23½ in $900

HT-210C Subwoofer/Center Speaker
Pedestal design combining subwoofer with two 10-in drivers and center-channel speaker with 6½-in midrange and 1-in polycarbonate-dome tweeter. Features defeatable passive crossover. Power handling 150 W subwoofer, 80 W center channel; FR 38-20,000 Hz ±2 dB subwoofer, 80-20,000 Hz ±2 dB center; sens 94 dB SPL/W/m subwoofer; imp 8 ohms. Ebony woodgrain vinyl finish. 19 x 33 x 20 in; 98 lb.....$650

HT-S6 2-Way Satellite Speaker
Vented design with 6½-in midrange and 1-in polycarbonate-dome tweeter. Features magnetic shielding. Power handling 80 W cont avg; FR 100-20,000 Hz ±2 dB; sens 92 dB SPL/W/m; imp 8 ohms. Ebony woodgrain-vinyl finish. 8½ x 11¾ x 9¾ in; 10 lb.....$380/pr

HT-CTR 3-Way Center Speaker
Vented design with two 6½-in midranges and 1-in polycarbonate-dome tweeter. Features magnetic shielding. Power handling 150 W cont avg; FR 80-20,000 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Ebony woodgrain vinyl finish. 16⅝ x 8¼ x 11¾ in; 16 lb.....$320

HT-110 Subwoofer
Vented design with 10-in driver. Features die-cast aluminum frame; defeatable passive crossover. Power handling 250 W cont avg; FR 38-100 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Black ebony woodgrain-vinyl finish. 17½ x 13 x 24½ in; 53 lb $290

CHASE TECHNOLOGIES

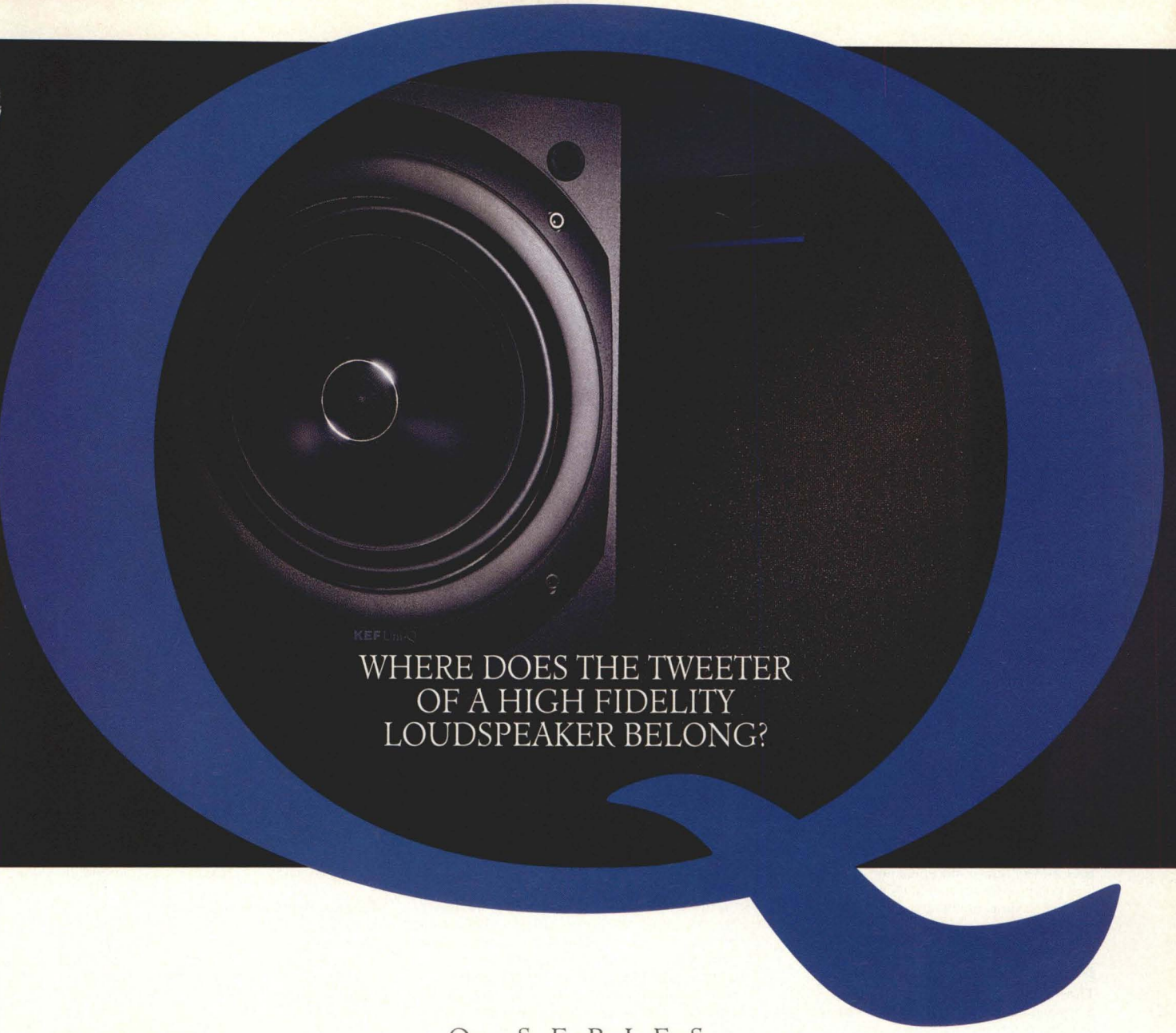
Trio Powered Subwoofer/Satellite System
2 magnetically shielded satellite speakers and bass module with built-in 30-W bass amp, 15 W x 2 satellite amp. Speaker-level input; 3 line-level inputs; volume, bass, and treble controls. FR 30-20,000 Hz ±3 dB $399

WS-5500 Wireless Speaker
Vented design with 5-in full-range driver. Features 900-MHz transmitter with 150-foot range. AC or battery power. FR 80-18,000 Hz ±3 dB $299/pr

COUNTERPOINT

Clearfield Continental 2-Way Speaker
Controlled-directivity transmission-line design with two 6-in mineral-damped polypropylene woofers and aluminum tweeter. Features monocoque construction; polypropylene capacitors; metal-film resistors; dual voice coils. Gold-plated biwire/biamp terminals. Adjustable woofer Q. Power handling 200 W max; FR 30-25,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Walnut, light-oak, black-oak, or cherry finish. 18 x 50 x 10 in $3,495/pr

Mystic 2-Way Bookshelf Speaker
Dipolar design with two 5¼-in woofers and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 7 x 10 x 8 in $795/pr



Q - S E R I E S

This question may confuse those who believe that the measure of a loudspeaker is the number of its drivers. It will also elude those who have never bothered to question conventional driver placement, which always separates the woofer from the tweeter.

In fact, the most acoustically correct location for the tweeter is precisely at the *center* of the woofer. This strategic placement creates a single sound source, allowing high and low frequencies to reach your ears at the proper time, regardless of where the speakers are placed or where you are sitting. (No wonder KEF's patented Uni-Q® is the technology of choice for advanced Home Theater applications.)

Perhaps the greatest benefit of the KEF Q Series speakers is that they sound as good in your home as they do in the showroom.

KEF

KEF Electronics of America, Inc., 89 Doug Brown Way, Holliston, MA 01746 Tel 508 429-3600 Fax 508 429-3699
Distributed in Canada by: Pro-Acoustics Canada Ltd. Tel 514 344-1226 Fax 514 344-4760

CIRCLE NO. 12 ON READER SERVICE CARD

Embassy Subwoofer
8-in polypropylene driver. Doubles as a speaker stand. Features crossover. Power handling 200 W max; FR 30-60 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Piano black-lacquer finish. FR down to 30 Hz. 15 x 26 x 17 in.....$795/pr

Bijou 2-Way Center Speaker
Two 5½-in glass-fiber woofers and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17½ x 7 x 8 in $495

DAHLQUIST

W1 Subwoofer
8-in driver. Designed to be used as a stand for Dahlquist bookshelf speakers. Gold-plated 5-way binding posts. Internal chamber for optional A100 100-W amplifier. Crossover 160 Hz; FR 30-160 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9½ x 25 x 14 in; 41 lb.....$800/pr

CA1 2-Way Bookshelf Speaker
6-in poly woofer, 1-in linen-dome tweeter. Features sand-shot-fillable cabinet; proprietary Phased Array Technology for phase and time driver alignment; separate enclosures for drivers. Gold-plated biwire/biamp 5-way binding posts. Crossover point 2,700 Hz; FR 50-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9½ x 11½ x 14 in; 26 lb.....$650/pr

C1 3-Way Center Speaker
Two 6-in polypropylene woofers, 1-in linen-dome tweeter. Features magnetic shielding; proprietary Phased Array Technology for phase and time driver alignment; separate driver enclosures. Gold-plated biwire/biamp 5-way binding posts. Crossover points 160 and 2,700 Hz; FR 40-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9½ x 18½ x 14 in; 36 lb $500

FX1 2-Way Surround Speaker
5-in polypropylene woofer, 1-in dome tweeter. Wall or ceiling mountable. FR 60-20,000 Hz ±3 dB.....$400/pr

DCM

TimeWindow 7 3-Way Speaker
Staggered transmission-line design with two 9-in woofers, two 6½-in midranges, two ¾-in coaxially mounted hard-dome tweeters, and one ¾-in rear-firing hard-dome tweeter. Spectral balance controls. High-gloss black. Power handling 700 W; FR 26-25,000 Hz; sens 92 dB SPL/W/m; imp 4 ohms. 18½ x 48 x 14 in; 70 lb $1,500

TimeWindow 3 3-Way Speaker
Folded transmission-line design with 8-in woofer, 6½-in midrange, and two ¾-in coaxially mounted soft-dome tweeters. Features front ports; dispersion controls. Power handling 400 W; FR 24-20,000 Hz; sens 89 dB SPL/W/m; 8 ohms. Black or walnut finish. 16½ x 39¼ x 12⅜ in; 45 lb.....$750

Power Trio Subwoofer/Satellite System
Powered subwoofer with two 6½-in drivers; 2 satellites, each with 4-in woofer and ¾-in soft-dome tweeter. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black. 39 lb $499

Sub-710 Powered Subwoofer
Hybrid transmission-line design with two 6½-in drivers; 50-W amp. Line- and speaker-level inputs and outputs; magnetic shielding; adjustable sens. FR 32-90 Hz. Black woodgrain finish. 9 x 14 x 19 in; 25 lb.....$399

TimeFrame TF400 Series II 3-Way Speaker
Hybrid staggered transmission-line design with 6½-in woofer, 6½-in midrange, ¾-in rear-firing soft-dome tweeter, and ¾-in coaxially mounted soft-dome tweeter. Features rear port; electronic protection circuitry; magnetic shielding. Power handling 150 W; FR 40-20,000 Hz; sens 92 dB SPL/W/m; imp 6 ohms. Black or walnut finish. 14¾ x 38 x 7¾ in; 38 lb $299

Monitor CX-07 2-Way Bookshelf Speaker
Bass-reflex design with 6½-in woofer and ¾-in soft-dome tweeter. Magnetic shielding. Power handling 80 W; FR 50-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black woodgrain finish. 8 x 15 x 8¾ in; 11 lb.....$130

Definitive Technology BP2

DEFINITIVE TECHNOLOGY

Powerfield 1800 Powered Subwoofer
18-in polymer-laminate driver; amp rated at 500 W rms. Features integral active crossover; 36-dB/oct low-pass filter variable from 40-100 Hz; 12-dB/oct high-pass filter variable from 50-100 Hz; braced monocoque cabinet. Line- and speaker-level inputs and outputs; gold-plated 5-way binding posts. Variable phase control; volume control. FR 13-125 Hz. Piano-black-lacquer or natural-golden-oak end caps. 20 x 20 x 22 in.....$1,599
Powerfield 1500. Similar to above, except 15-in driver with amp rated at 250 W rms. 18 x 20 x 18 in.....$995

BP10 2-Way Speaker
Bipolar design with two 6½-in mineral-filled woofers and two 1-in dome tweeters. Features Linkwitz-Riley crossover; aluminum voice coil. FR 20-28,000 Hz; imp 8 ohms. 5-yr warranty. Wood or black-lacquer finish. 9 x 42 x 11½ in $549

BP8 2-Way Speaker
Two 5½-in cast-basket polypropylene woofers, two ⅞-in soft-dome tweeters. Features rubber woofer surrounds; proprietary computer-synthesized transmission-line tuning. Power handling 200 W max; FR 22-28,000 Hz. 7 x 38 x 11 in $399

C1 2-Way Center Speaker
Two 5¼-in cast-basket woofers, 1-in soft-dome tweeter. Features Linkwitz-Riley crossover. Power handling 200 W; FR 25-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6¾ x 19 x 8½ in.....$299

BP2 2-Way Surround Speaker
Bipolar design with two 5¼-in cast-basket woofers and two ¾-in soft-dome tweeters. Features Linkwitz-Riley crossover; low-diffraction grille/baffle interface. Includes wall mounting plate. Power handling 200 W; FR 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 x 11 x 7 in.....$250

Celsius DR 2-Way Bookshelf Speaker
5¼-in mineral-filled woofer, 1-in aluminum-dome tweeter. Features self-damping silk tweeter surround; phase-coherent Linkwitz-Riley crossover. Power handling 125 W rms; FR 45-28,000 Hz. Black-ash polymer-laminate finish. 7 x 12 x 11 in.....$185

DENNESEN

ESL X 2-Way Electrostatic Speaker
6½-in woofer, 4 electrostatic elements. Features phase alignment; design for minimal edge refractions and reflections. FR 60-35,000 Hz. 9 x 26 x 13 in $1,850/pr
ESL Mini. As above, 5-in woofer. FR 70-35,000 Hz. 7 x 22 x 10 in.....$1,250/pr

DESIGN ACOUSTICS

PS-1010 3-Way Bookshelf Speaker
Acoustic-suspension design with 10-in down-firing woofer, 5¼-in midrange, and 1-in soft-dome tweeter. Power handling 300 W; crossover points 200 and 2,800 Hz; FR 45-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 11 x 16⅜ x 13 in.....$600/pr

PS-88 2-Way Bookshelf Speaker
Vented design with 8-in long-throw woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 200 W; crossover point 2,800 Hz; FR 50-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 9¾ x 13¼ x 11¾ in $400/pr

PS-66 2-Way Bookshelf Speaker
Vented design with 6-in long-throw woofer and ¾-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W; crossover point 3,000 Hz; FR 55-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 8⅛ x 12 x 11½ in $300/pr

CLW Subwoofer
Acoustic-suspension design with 10-in dual-voice-coil downward-firing driver. Features high-pass filter; magnetic shielding. Power handling 150 W; FR 40-150 Hz; sens 88 dB; imp 8 ohms. Black vinyl finish. 12½ x 14½ x 12 ½ in $250

PS-24 2-Way Center Speaker
Vented design with two 4-in woofers and one ¾-in metalized-polycarbonate tweeter. Features magnetic shielding. Power handling 75 W; FR 50-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Textured black-vinyl finish.....$190

DGX

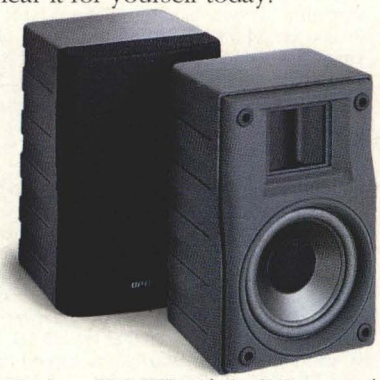
DDL-1 3-Way Speaker
Bass-reflex design with 12-in woofer, 2-in soft-dome midrange driver, and 1-in soft-dome tweeter. Designed for use with DDA-1 amplifier. Power handling 150 W; imp 6 ohms. 15⅝ x 39½ x 11 in; 68 lb $1,500/pr
With DDA-1 Digital Deconvolution signal processor/amplifier, which is designed to compensate for phase and amplitude irregularities. 100 W/ch into 8 ohms $2,995

And now, for something completely different

Introducing Linaeum®-design mini speaker systems from Optimus®. What makes them so very different, in large part, is the revolutionary Linaeum "True Line-Source Driver™" tweeter. Unlike conventional cone or dome drivers, this ferrofluid-cooled tweeter employs a highly flexible, rectangular polyester diaphragm which radiates a dramatic wide-open, crystal-clear sound image. Think of how a guitar or violin string vibrates and you start to get the idea of how it works. **Wide-Angle Sound?** Yes... 180 degrees of horizontal dispersion in the two monopole models and a full 360 degrees in the top-of-the-line dipole version. Highs to 25 kHz, without distortion. Exceptionally smooth crossover between tweeter and woofer provides seamless response, without the mid-range dropoff often found in other 2-way systems. Ported enclosures and extra-long-throw woofers produce surprisingly solid, deep bass. **Affordable? Very affordable. From $99.99 to $149.99 each.** You simply can't find a better speaker system for the money, anywhere. It's a whole new way of listening... hear it for yourself today.

Optimus PRO LX5 with 2×4" dipole tweeter for 360° sound dispersion, and 5" polypropylene woofer. 10½" high.

OPTIMUS® WIDE-ANGLE SM SOUND by LINAEUM®



Optimus PRO X77 with 3×3½" monopole tweeter for 180° sound dispersion, and 5" woofer. 8⅞" high.

Optimus PRO LX4 with 3×3½" monopole tweeter for 180° sound dispersion, and 4" woofer. 5⅞" high.

Linaeum True Line-Source Driver™ dipole tweeter.

It's a whole new way of listening.

Exclusively at

Radio Shack®

You've got questions. We've got answers.℠

DIGITAL PHASE

The following feature the company's patented Acousta-Reed bass enclosure and a 24-dB/octave Linkwitz-Riley crossover.

AP-2 2-Way Speaker
Two 6½-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Power handling 150 W; FR 35-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Honey-oak or black-lacquer finish. 12 x 42 x 14⅛ in; 79 lb$1,700/pr
AP-1. As above, one woofer and one tweeter. Power handling 100 W; sens 86 dB. 10½ x 38 x 11⅛ in; 50 lb $1,250/pr

AP-.5 2-Way Bookshelf Speaker
3-in graphite-impregnated polypropylene woofer, 1-in titanium-dome tweeter. Power handling 60 W; FR 35-20,000 Hz ±1.5 dB; sens 81 dB; imp 8 ohms. Honey-oak or black-lacquer finish. 8½ x 13 x 9 in; 17 lb $650/pr

AP-.7 2-Way Center Speaker
Two 3-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 100 W; FR 35-20,000 Hz ±1.5 dB; sens 86 dB; imp 4 ohms. Honey-oak or black-laminated finish. 21 x 7 x 13½ in; 25 lb.....$600

DUNTECH

Sovereign C7000 4-Way Speaker
Pulse-coherent design with two 12-in woofers, two 7-in midranges, two 2-in midranges, and ¾-in tweeter symmetrically arranged and time aligned on vertical axis. Features patented acoustic damping; 6-dB/oct crossover with polypropylene capacitors and air-core inductors. Includes Krell KBX active crossover. Power handling 1,000 W; FR 27-20,000 Hz ±2 dB; sens 90 dB; imp 4 ohms. Brazilian rosewood finish. 14 x 74 x 35 in; 275 lb.....$29,995/pr
Sovereign C6000. As above, without active crossover. Biwire/biamp terminals. Golden oak or Brazilian rosewood finishes.....$20,995/pr

Princess C5000 3-Way Speaker
Pulse-coherent design with two 9-in woofers, two 5-in midranges, and 1-in tweeter symmetrically arranged and time aligned on vertical axis. Features patented acoustic damping; 6-dB/oct crossover with polypropylene capacitors and air-core inductors. Biwire/biamp terminals. Power handling 1,000 W; FR 38-20,000 Hz ±2 dB; sens 90 dB; imp 4 ohms. Golden oak or Brazilian rosewood finishes. 12 x 73 x 19 in; 146 lb..$10,995/pr

Viceroy C2000 2-Way Speaker
Pulse-coherent design with two 6-in bass/midranges and 1-in tweeter. Features biwire/biamp terminals. Power handling 500 W; FR 42-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Australian jarrah or black oak finishes. 12 x 49 x 16 in; 95 lb.....$4,995/pr

DYNACO

FL-650 2-Way In-Wall Speaker
6½-in woofer, 1-in soft-dome tweeter. Features waterproof diaphragms; foam-edge surround. Power handling 100 W; crossover point 2,500 Hz; FR 58-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Includes mounting hardware. New-construction bracket optional.....$300/pr

HLX-18 2-Way Bookshelf Speaker
4-in fiber woofer, ¾-in gold-tipped Mylar-dome tweeter. Features 6-dB/oct crossover. Power handling 100 W; crossover point 3,000 Hz; FR 50-21,000 Hz; sens 90 dB; imp 4 ohms. 1-yr warranty. Black-lacquer finish $260/pr

HLX-9 Subwoofer
8-in dual-voice-coil driver. Features 12-dB/oct crossover. Gold banana plugs. Power handling 100 W; crossover point 200 Hz; FR 42-200 Hz; imp 4 ohms. 1-yr warranty. Black-lacquer finish.....$180

ENERGY

Veritas v2.8 3-Way Speaker
Vented design with two 8-in woofers, one 3-in metal-dome midrange, and one 1-in metal-dome tweeter. Crossover points 400 Hz and 2,500 Hz; FR 28-30,000 Hz; sens 85 dB SPL/W/m; imp 6 ohms. Gray. 12 x 50 x 18 in; 140 lb $5,000/pr

C-8 2-Way Speaker
Dual vented design with two 8-in injection-molded woofers and one 1-in aluminum dome tweeter. Features biamp capability. Includes adjustable spiked feet. Power handling 200 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB; imp 6 ohms. Black ash or high-gloss rosewood finish. 10 x 42 x 16 in $1,500/pr

EPS-150 Powered Subwoofer
12-in driver; Class A/B 180-W discrete amp. Features auto on/off protection circuitry; adjustable low-pass filter; high-pass filter; dual ports. Level control; A/V EQ switch. Black-ash finish.....$600
EPS-100. As above, 100-W amp $450

RVSS 2-Way Surround Speaker
Dual-vent design with two 5¼-in woofers and two ¾-in soft-dome tweeters. Features bipolar radiation pattern from 60-400 Hz, dipolar pattern from 400-20,000 Hz. Power handling 125 W; FR 65-18,000 Hz ±3 dB. Black or white. 10¼ x 10 x 8¼ in; 30 lb.....$550/pr

Pro 4.5 2-Way Speaker
Vented design with two 5½-in injection-molded woofers and 1-in multilaminate tweeter. Features biamp/biwire capability. Power handling 125 W; FR 42-20,000 ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash or rosewood finish. 8 x 32 x 12 in.....$550/pr

HTS Energy Reference 2-Way Speaker
Dual-vent design with two 5¼-in injection-molded woofers and one 1-in aluminum cloth-dome tweeter. Features magnetic shielding. Power handling 150 W max; crossover point 2,000 Hz; FR 54-20,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black finish. 8 x 19 x 12 in.....$250

FOSGATE AUDIONICS

MC220 2-Way Speaker
Two 6½-in woofers, two 1-in soft-dome tweeters. Features THX certification with design for wide horizontal dispersion and narrow vertical dispersion. FR 55-23,000 Hz ±3 dB; sens 91 dB SPL/W/m. 10 x 26 x 14 in; 40 lb.....$1,599

FS400 Subwoofer
14-in driver. Features THX certification; cast-alloy driver frame; internal enclosure bracing. Power handling 300 W cont avg; FR 26-100 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6.6 ohms. Black. 24 x 14 x 24 in; 85 lb $999

SD90 Surround Speaker
Dipole design. Features THX certification. Independent front- and rear-array level control when used with Fosgate Audionics THX controller. Sens 89 dB. Black or white. 14 x 12 x 5 in; 15 lb.....$799/pr

FRIED PRODUCTS

Valhalla Subwoofer/Satellite System
Column-style transmission-line cabinet with 8-in subwoofer; 2 pyramid-shaped satellites, each with 6½-in transmission-line-loaded dual-voice-coil woofer and ¾-in dome tweeter. Features McShane Ambience Recovery System (M.A.R.S.). Power handling 250 W cont avg; FR 18-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Oak or walnut finish. Subwoofer 10½ x 36 x 15½ in. Satellites 10½ x 13½ x 15½ in $5,490

A/5 2-Way Speaker
Vented enclosure with 8-in woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or dark-oak finish. 13 x 23 x 10½ in $825/pr

Q/5 2-Way Speaker
Vented enclosure with 8-in woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 37-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or dark-oak finish. 10¾ x 20 x 9 in $599/pr

Beta V 2-Way Bookshelf Speaker
Aperiodic design with 6½-in woofer and dome tweeter. Features 6-dB/oct crossover; vented woofer pole piece. Gold-plated 5-way binding posts. Power handling 100 W; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black-ash or dark-oak finish. 5-yr limited warranty. 8 x 13½ x 8 in $399/pr

GENESIS

Genesis II.5 3-Way Powered Speaker System
Two speakers, each with two servo-controlled 12-in metal-cone woofers, 4-ft ribbon midrange panel, and 4-ft ribbon tweeter panel; 2-channel 700-W servo woofer amp. Power handling 1,000 W/ch; crossover points 85 and 4,200 Hz; imp 4 ohms. South American rosewood finish. 28½ in wide, 6 ft high.....$21,950

Genesis V 4-Way Powered Speaker System
Two speakers, each with four 8-in servo-controlled metal-cone woofers, one 6½-in metal-cone midbass coupler, one 3-in titanium-silicon-carbide dome midrange, and two 1-in round ribbon tweeters; 2-channel 700-W servo amplifier. Crossover points 80, 500, and 3,700 Hz; imp 4 ohms. South American rosewood finish. 11 x 42 x 20 in.....$12,950

HARTLEY

The Reference Tower 2-Way Speaker
Four 6½-in thermoplastic woofers, four 1-in dome tweeters. Power handling 300 W cont avg; crossover point 3,600 Hz; FR 24-25,000 Hz; imp 4 ohms. Wood cabinet. 17½ x 44½ x 18 in $1,500/pr
Mini-Tower. As above, two woofers, one tweeter. Power handling 150 W cont; crossover point 3,100 Hz; FR 32-25,000 Hz.....$695/pr
The Compact Reference. As Mini Tower, power handling 100 W cont avg, crossover point 5,000 Hz, FR 25-45,000 Hz, imp 8 ohms. 13½ x 17½ x 13½ in $400/pr

SW-24 Subwoofer
Infinite-baffle enclosure. Cabinet lined with ¾-in cellulose. Power handling 300 W cont avg; FR to 16 Hz ±3 dB; imp 5 ohms. Oak and walnut veneers. 36 x 50¼ x 22 in; 250 lb.....$1,495

HSU RESEARCH

HRSW12V Powered Subwoofer
Vented cylindrical design with 12-in driver; amp rated at 150 W rms. Features 24-dB/oct Linkwitz-Riley crossover; spiked feet. Gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. Zolatone granite top. FR 20-100 Hz ±2 dB. 22-in height x 23-in diameter; 70 lb $800

INFINITY

Epsilon 4-Way Speaker
12-in injection-molded graphite polypropylene woofer, proprietary L-EMIM midbass coupler, EMIM midrange, two EMIT tweeters. Power handling 500 W rms; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz ±1.5 dB; sens 87 dB SPL/W/m; imp 4 ohms. Santos finish. 18 x 59 x 15 in.....$10,000

Renaissance 90 4-Way Speaker
10-in injection-molded graphite woofer, 6-in injection-molded graphite midbass coupler, EMIM midrange, EMIT tweeter. Power handling 400 W rms; crossover points 200, 600, and 3,000 Hz; FR 27-45,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Blonde-oak or black-ash finish. 17¼ x 49 x 12½ in $1,599
Limited-edition black-lacquer high-gloss finish.....$1,899

SSW-212 Powered Subwoofer
Two 12-in injection-molded graphite drivers; amp rated at 300 W rms. Features servo control; fuse protection. Line- and speaker-level inputs. Variable output level. Horizontal, vertical, or corner placement. End panels for horizontal installation available. Crossover point variable from 40-120 Hz; FR 25-120 Hz. 5-yr limited transferable parts-and-labor warranty. Black-oak vinyl or honey-oak veneer finish. 20⅞ x 31½ x 11¼ in vertical installation.....$1,598
SSW-210. As above, 10-in drivers, amp rated at 250 W rms. FR 30-120 Hz. 18⅜ x 26 x 9¾ in vertical installation $1,098

Kappa 7.1 Series II 3-Way Speaker
Ported design with 10-in IMG woofer, midrange, and EMIT-R tweeter. Features nonparallel sides; rounded front corners; 3-in midrange voice coil; circuit-breaker tweeter protection; adjustable tilting feet. Gold-plated 5-way biwire/biamp binding posts. Midrange and tweeter level controls. Power handling 250 W rms; crossover points 500 and 4,500 Hz; FR 39-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey- or black-oak finish. 5-yr transferable warranty. 14½ x 43⅜ x 10¼ in.....$799
Kappa 6.1. As above, 8-in woofer. Power handling 200 W rms; FR 45-35,000 Hz ±2 dB. 12¼ x 38 x 9¼ in $599

Micro II Subwoofer/Satellite System
Subwoofer with two 6½-in drivers; two cylindrically shaped satellites, each with 4½-in woofer and ½-in tweeter. Features tuned subwoofer enclosure with curved internal port. Weather resistance; magnetic satellite shielding; removable pivoting satellite mounting brackets. Power handling 100 W/ch rms; crossover point 5,000 Hz satellites; FR 40-150 Hz subwoofer, 150-25,000 Hz satellites; sens 90 dB SPL/W/m; imp 6 ohms subwoofer, 6-8 ohms satellites. Black pica subwoofer; black or white satellites. Subwoofer 9¼ x 15½ x 15¼ in. Satellites 5½-in wide x 8-in high $779
Satellite only.....$179

SM 155 3-Way Speaker
Ported design with one 15-in woofer, two 4½-in midranges, and one 1-in tweeter. Features rounded edges; auto-reset circuit breaker. Midrange and tweeter level controls. Power handling 300 W; crossover points 500 and 5,500 Hz; FR 44-25,000 Hz ±3 dB; sens 102 dB SPL/W/m; imp 8 ohms. 17¾ x 40 x 12½ in.....$599

ERS840 2-Way In-Wall Speaker
8-in injection-molded graphite woofer, EMIT-N tweeter. Power handling 75 W rms; crossover point 3,800 Hz; FR 50-45,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. 11¼ x 15½ x 3⅞ in.....$580/pr

Kappa Video Series II
2-Way Surround Speaker
Tuned cabinet with two 5¼-in IMG woofers, EMIT-R tweeter. Features magnetic shielding; gold-plated inputs; adjustable cabinet angle. Wall- and ceiling-mount brackets optional. Power handling 150 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8⅛ x 20¾ x 6⅜ in $400

RS625 2-Way Speaker
One 8-in injection-molded graphite woofer, two 8-in injection-molded graphite radiators, 1-in dome tweeter. Features woofer dispersion stabilizer. Power handling 200 W rms into 6 ohms; crossover point 2,800 Hz; FR 40-25,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 8 ohms. Oak or black oak finish. 10¾ x 37½ x 13⅞ in $359
RS525. As above, 6½-in woofer and radiators. Power handling 125 W rms; FR 52-25,000 Hz ±3 dB. 9½ x 32 x 12⅜ in.....$299

Infinitesimal Video 2-Way Center Speaker
Two 5¼-in injection-molded graphite woofers, EMIT-R tweeter. Magnetic shielding; adjustable mounting bracket. Power handling 150 W rms; crossover point 3,500 Hz; FR 90-40,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black. 14⅜ x 6¼ x 6 in $329

JAMO

Pro 200-EX 2-Way Speaker
Bass-reflex design with two 10-in woofers and 1-in horn tweeter. Gold-plated biwire/biamp terminals. Power handling 200 W cont; crossover points 3,000 Hz; FR 45-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Gray. 19 x 13 x 13 in; 22 lb $1,000/pr

Model 477 2-Way Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection. Gold-plated biwire/biamp terminals. Power handling 100 W cont; crossover point 2,500 Hz; FR 40-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black/mahogany finish. 7½ x 30 x 11 in; 24 lb $900/pr

Model 307 2-Way Bookshelf Speaker
Bass-reflex design with 5-in woofer and 1-in dome tweeter. Crossover point 3,000 Hz. FR 50-20,000 Hz; sens 87 dB SPL/W/m; power handling 100 W max; imp 6 ohms. Black or mahogany woodgrain. 12 x 7 x 10½ in; 11 lb....$500/pr

Fried Valhalla

SW160 Subwoofer
Two 6½-in drivers. Features adjustable bass-reflex port. Power handling 100 W x 2 rms; FR 35-200 Hz; sens 90 dB SPL/W/m. Black or white with smoked-glass top. 13½ x 7½ x 19 in; 29 lb.....$449

Center 200 2-Way Center Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection; aluminum cabinet. Magnetic shielding. Power handling 80 W cont; crossover 4,000 Hz; FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish. 21 x 8 x 4½ in; 12 lb.....$399

Indoor/Outdoor II 2-Way Speaker
Bass-reflex design with two 4-in woofers and ¾-in dome tweeter. Weatherproof. Power handling 60 W cont; crossover 3,500 Hz; FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black or white. 12½ x 6⅜ x 4½ in; 5 lb.....$300/pr

JANIS

The following are available in zebrawood, Brazilian rosewood, coca bola, American walnut, white oak, or black finish.

W1 Subwoofer
15-in driver. Features slot-loaded design with bass output derived from electromagnetically controlled helmholtz resonator; 18-dB/oct crossover. Crossover point 100 Hz; FR 30-100 Hz ±1 dB. 22 x 22 x 18 in; 96 lb.....$850-$1,000
Above with active crossover.....$1,450-$1,600
W1 with power amp.....$1,645-$1,795
W3. As W1, except 12-in driver. 18 x 18 x 18 in; 66 lb .....$600-$750

JBL

Home Theater System
Two subwoofers with 12-in drivers; 3 satellites; 2 dipole surround speakers. Features THX certification; pure-titanium tweeters with diamond surround; polymer-laminate woofers and midbass drivers; magnetic shielding. Power handling 100 W. Subwoofer: sens 91 dB; imp 6 ohms. Satellites: sens 87 dB; imp 8 ohms. Surround: sens 87 dB; imp 6 ohms. Subwoofer: 21½ x 25¼ x 17⅝ in; 62 lb. Satellites: 17½ x

10 x 8½ in; 21 lb. Surround: 13⅞ x 9¼ x 7¾ in; 16 lb.....$3,000

L7 4-Way Speaker
12-in woofer, 8-in midbass, 5-in mineral-filled polypropylene midrange, and 1-in titanium-dome tweeter. Power handling 450 W; FR 30-27,000 Hz; sens 91 dB; imp 6 ohms. Black-ash veneer. 9⅝ x 46 x 17⅝ in; 75 lb.....$1,000

L5 4-Way Speaker
8-in woofer, 6½-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 350 W; FR 35-27,000 Hz; sens 90 dB; imp 6 ohms. Black-ash veneer finish. 9⅝ x 36½ x 13 in; 54 lb $670

PS100 Powered Subwoofer
10-in driver; 50-W amp. Features magnetic shielding; variable crossover. Line- and speaker-level inputs. Variable input gain; switchable polarity; auto turn-off. FR 30-250 Hz. Black vinyl finish. 13¾ x 17⅛ x 9⅛ in; 32 lb $600
PS60. As above, 6½-in driver. FR 32-250 Hz. 11 x 14 x 7¼ in; 19 lb.....$480

L3 2-Way Speaker
8-in woofer, 1-in titanium-dome tweeter. Power handling 250 W; FR 35-27,000 Hz; sens 89 dB; imp 8 ohms. Black-ash veneer finish. 9⅝ x 32⅞ x 12 in; 37 lb.....$450

L1 2-Way Bookshelf Speaker
6½-in woofer, 1-in titanium-dome tweeter. Power handling 200 W; FR 47-27,000 Hz; sens 87 dB; imp 8 ohms. Black-ash veneer finish. 8¼ x 15⅞ x 10 in; 16.5 lb $300

Pro III 2-Way Bookshelf Speaker
5-in polymer-laminate woofer, 1-in titanium-dome tweeter. Die-cast polypropylene-foam enclosure. Power handling 100 W; FR 65-27,000 Hz; sens 87 dB; imp 4 ohms. 6¼ x 9¼ x 5⅝ in $300/pr

SoundEffects Series
SoundEffects Music 2
Subwoofer/Satellite System
Powered double-band-pass subwoofer with 100-W amp; 2 magnetically shielded satellites, each with two 3½-in midranges and ¾-in titanium-dome tweeter. Adjustable subwoofer level. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Gray. Subwoofer 30 x 10¼ x 8½ in. Satellites 14⅜ x 4⅜ x 6 in ...$949

SoundEffects Music 1
Subwoofer/Satellite System
2 double-band-pass subwoofers; 2 magnetically shielded satellites, each with 3½-in midrange and ¾-in titanium-dome tweeter. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. Gray. Subwoofers 16 x 10¼ x 8½ in; Satellites 6½ x 3¾ x 4¼ in $869

SoundEffects Movies 2
Surround/Center System
Center speaker with two 3½-in midranges and ¾-in titanium-dome tweeter; 2 surround speakers, each with two 3½-in midranges and ¾-in titanium-dome tweeter. Integrated mounting brackets. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Center channel and surrounds 6½ x 3¾ x 4¼ in.....$599

SoundEffects Movies 1
Surround/Center System
Center speaker with 3½-in midrange, ¾-in titanium-dome tweeter; 2 surround speakers, each with 3½-in driver. Includes brackets and table/bookshelf stands. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Gray. Center 6½ x 3¾ x 4¼ in. Surrounds 6½ x 7 x 8 in $299

JDH BY AUDIRE

JDH-2 2-Way Speaker
Two woofers and one tweeter. Power handling 140 W cont avg; FR 60-22,000 Hz. Black gloss finish with gold trim and matte black grille. 10 x 19 x 11½ in; 40 lb $2,000/pr

JDH-1 2-Way Speaker
One woofer and one tweeter. Power handling 70 W cont avg: FR 65-22,000 Hz. Black gloss finish with gold trim and matte black grille. 10 x 12 x 9½ in; 24 lb $1,450/pr

JDH-SUB Powered Subwoofer
10-in driver. Features onboard 400-W amp and active crossover; 1-in fiberboard enclosure. FR 18-80 Hz. Black gloss finish with gold trim. 18 x 21 x 18 in; 77 lb.....$1,400

JENSEN

CS315 3-Way Speaker
Bass-reflex design with 15-in woofer, 5-in cone midrange, and 3-in tweeter. Power handling 80 W; FR 41-20,000 Hz; sens 90 dB SPL/ W/m; imp 8 ohms. Oak finish. 17¼ x 34 x 11¾ in $160
CS312. As above, 12-in woofer. Power handling 60 W; FR 46-20,000 Hz; sens 92 dB SPL/W/m. 14¼ x 31½ x 9¾ in $200/pr
CS310. As CS312, 10-in woofer. Power handling 50 W; FR 48-20,000 Hz; sens 91 dB SPL/ W/m. 12½ x 28 x 9½ in $140/pr

JM LAB

Daline 3.1 Speaker
Columnar speaker system with 5¼-in dual-voice-coil woofer in subenclosure, 1¼-in titanium inverted-dome tweeter. Features Decoupled Anti-Resonance Line bass-loading, sand-filled cabinet base for stability and damping, gold-plated binding posts (biwirable). 12 dB/oct crossover at 4,000 Hz. Scuff-resistant black-ash vinyl veneer finish. FR 40-23,000 Hz –3 dB, sens 89 dB SPL/W/m, nom imp 8 ohms. 37⅜ x 6⅞ x 8¾ in; 34 lb.....$1,295/pr
Above with black satin finish or deep auburn veneer.....$1,495/pr

JOSEPH AUDIO

RM7si 2-Way Bookshelf Speaker
6½-in woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz; Cardas internal wiring. Biwire/biamp terminals. FR 55-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. 9 x 15 x 11 in; 36 lb $1,199/pr

JRM

Reference 4-Way Powered Speaker System
Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midbasses, horn midrange, and horn tweeter; two 750-W mono power amps; preamp; 6-band remote EQ; 4-way active crossover.....$21,600

Monitor Powered
Subwoofer/Satellite System
Subwoofer with 15-in driver; 2 satellites with 8-in midbasses, 3-in midranges, and horn tweeters; 7-way active crossover; seven 350-W (into 2 ohms) amps. Time-aligned drivers; protection circuitry; 7 level controls. FR 18-20,000 Hz $7,200
With two subwoofer/electronics modules..$9,540

KEF

KEF's Uni-Q drivers feature an integral, center-mounted tweeter.

Model One 3-Way Speaker
6½-in woofers, 6½-in Uni-Q driver with 1-in silk-dome tweeter. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover points 130 and 3,000 Hz; FR 55-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 4 ohms. 9 x 35 x 14 in; 40 lb $1,800/pr
Black-ash finish.....$1,600/pr

Model 40B Powered Subwoofer
Two 8-in paper drivers; 150-W amp. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets; mechanical excursion-limit protection; proprietary bass-extension circuitry. Magnetic shielding; variable level and crossover-point controls; phase control. Crossover point variable from 50-120 Hz; FR 35-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. 7⅛ x 22¼ x 11 in; 64 lb $1,200

Model 102/2 2-Way Bookshelf Speaker
Uni-Q driver. Gold-plated biwire/biamp terminals. Magnetic shielding. Power handling 150 W; FR 50-20,000 Hz ±2.5 dB; sens 89 dB; imp 4 ohms. 8½ x 19¾ x 10⅜ in; 24 lb.....$600

Q70 3-Way Speaker
Bass-reflex design with two 6½-in woofers and 6½-in Uni-Q driver with ¾-in tweeter. Features 13-element crossover; gold-plated biwire/biamp terminals. Power handling 175 W; FR 45-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 7½ x 40 x 10¾ in; 37 lb.....$550

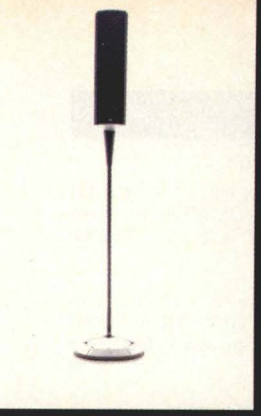
Model 70S 2-Way Surround Speaker
6½-in Uni-Q driver with ¾-in soft-dome tweeter. Features sealed, injection-molded enclosure. Gold-plated terminals. Magnetic shielding. Wall, stand, or bracket mount. Power handling 100 W; FR 120-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. 6¾ x 10 x 4¾ in; 7 lb.....$500/pr

Model 101/3 2-Way Bookshelf Speaker
Uni-Q driver. Features gold-plated biwire/biamp terminals; magnetic shielding. Power handling 150 W; FR 60-20,000 Hz ±2.5 dB; sens 87 dB; imp 4 ohms. 8½ x 13 x 10⅜ in; 16 lb $400

Model 90 2-Way Center Speaker
Single-reflex design. 6½-in Uni-Q driver with ¾-in soft-dome tweeter. Features horizontal/vertical bracket mount; magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Gray. 15⅝ x 6⅞ x 6¾ in; 9 lb.....$380

Q30 2-Way Speaker
Reflex-loaded design. 6½-in Uni-Q driver with ¾-in tweeter. Gold-plated terminals. Power handling 125 W; FR 50-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. 7½ x 26¼ x 10¾ in; 21 lb.....$250

Reference Series THX System
AV1 Powered Subwoofer
Two 10-in drivers with built-in 400-W amp. Features THX certification; coupled-cavity design with metal bar joining driver magnets. Balanced-XLR and unbalanced-RCA inputs; speak-



40 years ago, color screens ushered in a new dimension in television viewing. Today JBL would like to introduce you to the next dimension: full color sound. Of course, you've probably already experienced it since our surround sound system can be found in nearly 70% of all new movie theatres. But now we've

YOU WATCH TELEVISION IN COLOR.

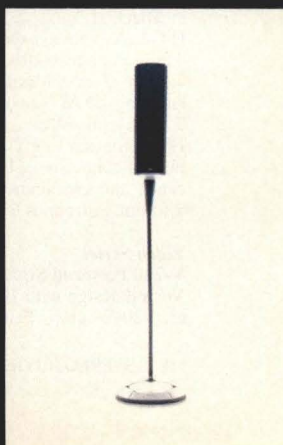
WHY ARE YOU STILL LISTENING IN BLACK AND WHITE?

created a home version called SoundEffects. Hook it up and you'll feel helicopters circle overhead. Blindside blitzes will have maximum impact. Even a kiss will feel hotter. Ask your JBL dealer for a SoundEffects demonstration. And see how colorful TV can sound.

JBL

SoundEffects

MAKING WAVES IN SOUND



Clockwise from top left: Our stereo satellite speakers put you in the middle of the action, not just in front of it. For dialogue there's our center channel, where whispers are as clear as screams. Another satellite speaker to round out the set. Our subwoofer, for the pitter patter of dinosaur footsteps throughout your house. For the name of your nearest dealer, call 1 800 336-4JBL (4525).

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er-level inputs; line-level output filtered below 100 Hz; unfiltered line-level output. Blend control for phase compensation relative to satellites; variable input level and low-pass crossover point. FR 22-150 Hz ±3 dB stereo. Rosewood finish. 22 x 16⅞ x 19¾ in; 102 lb $3,700
Black-ash finish $3,500

AV3 2-Way Speaker
Sealed design with two 6½-in woofers and three 1-in soft-dome tweeters. Designed for use as front/center speaker in home theater system. Features THX certification; phased-array tweeter configuration. Gold-plated terminals. Magnetic shielding. Power handling 150 W; crossover point 3,000 Hz; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Gray. 9½ x 22½ x 7½ in; 28 lb $800

AV2 3-Way Surround Speaker
Bass-reflex design with 5-in woofer, two 4-in midranges, and two 1-in soft-dome tweeters. Features THX certification; gold-plated terminals. Power handling 100 W; crossover points 400 and 3,000 Hz; FR 125-8,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 4 ohms. Gray. 12¼ x 10¼ x 5⅛ in; 13 lb $750

KENWOOD

SW-700 Powered Subwoofer
48-W amp. Magnetic shielding; super-subsonic bass switch; bass-boost switch; phase-reverse switch; level control; illumination switch; remote control. Crossover point selectable at 60, 90, or 120 Hz $399

KINERGETICS

SW-150 Powered Subwoofer
15-in driver with built-in 200-W amp. THX certification; proprietary drive-control circuit $1,595

SW-101 In-Wall Powered Subwoofer
10-in driver; 200-W amp. Features crossover; proprietary drive-control circuit. Amplifier capability for 4 parallel speakers $500

KLH

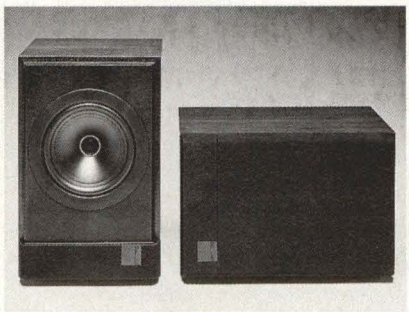
HT-3 Home Theater System
Bass module with two 5¼-in drivers; two satellites, each with 4½-in woofer and ¾-in tweeter; center speaker with two 4½-in dual-cone drivers; two surround speakers, each with 6½-in woofer and 1-in dome tweeter. Features magnetic shielding for satellite, center, and surround speakers. Power handling 175 W max subwoofer and satellites, 100 W center channel, 120 W surrounds; FR 50-20,000 Hz subwoofer and satellites, 90-20,000 Hz center channel, 50-22,000 Hz surrounds. Bass module 7¾ x 11¼ x 17⅛ in. Satellites 4⅞ x 8¼ x 5⅝ in. Center 16⅞ x 5⅜ x 5¾ in. Surrounds 9 x 15½ x 8⅞ in. Black $599
HT-2. As above, except center speaker has two 4½-in dual-cone drivers and surround has 4-in woofer, 2-in midrange, ¾-in tweeter. Power handling 40 W surrounds in. Surrounds 5¾ x 7⅜ x 5½ in. Black $399
HT-1. Similar to HT-2, surround speaker has 4-in dual-cone driver. Power handling 50 W max center and surrounds. Black. Center 11¾ x 4¾ x 6¾ in. Surrounds 6 x 6¾ x 4¾ in $349

Video Series
V-210 Powered Subwoofer
Vented design with 10-in downward firing driver; 120-W amp. Features Class D amplifier. Line- and speaker-level inputs. Volume and phase controls. Crossover point selectable at 85 or 120 Hz; FR 25-120 Hz. Black textured-vinyl finish. 16¼ x 14⅛ x 15⅜ in $499

V-41 2-Way Speaker
Four 5-in woofers, 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 175 W max; crossover points 700, 1,900, and 3,000 Hz; FR 100-20,000 Hz; sens 86 dB; imp 8 ohms. Black textured-vinyl finish. 6½ x 40 x 8 in.....$350

V-354 2-Way Center Speaker
Four 5-in woofers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black textured-vinyl finish. 25 x 6½ x 8 in ..$250

V-01 2-Way Surround Speaker
Ported single-point dipole design with two 8-in woofers and two 1-in dome tweeters. 4 gold-plated 5-way binding posts. Power handling 100 W max; FR 100-20,000 Hz; sens 90 dB; imp 8 ohms. 5-yr warranty. Black textured-vinyl finish. 15¼ (base) x 16½ x 10⅝ in...$200



KEF Model 101/3

KLIPSCH

Klipschorn 3-Way Speaker
Horn-loaded design. Power handling 100 W; FR 35-17,000 Hz ±3 dB; sensitivity 104 dB SPL/W/m; imp 8 ohms. 31¼ x 52 x 28½ in; 167 lb.....$2,000

SW-15 II Powered Subwoofer
Bass-reflex design with 15-in subwoofer, 15-in passive radiator, and built-in 200-W amp. Features line-level input/output. 26 x 18½ x 19½ in; 82 lb.....$1,500

CF4 2-Way Speaker
Bass-reflex design with two 12-in woofers, 2-in tweeter. Power handling 300 W; crossover 1,400 Hz; FR 34-20,000 Hz ±3 dB; sens 102 SPL/W/m; imp 8 ohms. 44 x 17 x 18½ in; 92 lb.....$1,250

SW-12 II Powered Subwoofer
Bass-reflex design with 12-in subwoofer, 12-in passive radiator, and built-in 150-W amp. Features line-level input/output. 23½ x 15⅝ x 16½ in; 60 lb.....$1,000

CF1 2-Way Speaker
Bass-reflex design with two 6½-in woofers, 1-in tweeter. Power handling 150 W; crossover 2,200 Hz; FR 37-20,000 Hz ±3 dB; sens 96 SPL/W/m; imp 8 ohms. 34 x 13 x 14½ in; 56 lb.....$550

KT-LCR Front/Center 2-Way Speakers
Two 6½-in woofers, horn tweeter. Features magnetic shielding; THX certification. Power handling 100 W; crossover point 2,400 Hz; FR 65-20,000 Hz ±3 dB; sens 95 SPL/W/m; imp 8 ohms. 23¼ x 11 x 12¼ in; 31 lb.....$500

KG-5.5 2-Way Speaker
Bass-reflex design with two 10-in woofers, horn tweeter. Power handling 100 W; FR 36-20,000 Hz ±3 dB; sens 95 SPL/W/m; imp 8 ohms. 37½ x 12¼ x 17½ in; 69 lb $450

KV3 2-Way Speaker
Vented design with two 6½-in woofers, horn tweeter. Power handling 75 W; FR 63-20,000 Hz ±3 dB; sens 95 dB SPL/W/m; imp 8 ohms. 7⅞ x 22⅜ x 7¾ in; 17 lb.....$400

KG-4.5 2-Way Speaker
Bass-reflex design with 10-in woofer, horn tweeter. Power handling 100 W; FR 36-20,000 Hz ±3 dB; sens 95 SPL/W/m; imp 8 ohms. 37½ x 12¼ x 12¾ in; 54 lb $375

KT-TDSW 2-Way Surround Speaker
Two 6½-in woofers, two 1-in tweeters in dipole configuration. Power handling 100 W; crossover point 2,800 Hz; 100-20,000 Hz ±3 dB; sens 91 SPL/W/m; imp 8 ohms. 13 x 9¼ x 9¼ in; 17 lb. Wood finish $350
KT-TDSV. As above, vinyl finish $325

KG-3.5 2-Way Speaker
Bass-reflex design with 8-in woofer, horn tweeter. Power handling 100 W; FR 34-20,000 Hz ±3 dB; sens 94 SPL/W/m; imp 8 ohms. 33½ x 10½ x 11½ in; 39 lb $300

KOSS

KCS/200 2-Way Speaker
Tuned-port design with 8-in woofer, 1-in dome tweeter. Power handling 125 W max; FR 40-20,000 ±3 dB; sens 90 dB. Black vinyl finish. 5-yr warranty. 10 x 20½ x 11 in.....$339

KCS/100 2-Way Bookshelf Speaker
Tuned-port design with 6½-in woofer, ⅞-in dome tweeter. Power handling 100 W max; FR 60-20,000 ±3 dB; sens 86 dB. Black vinyl finish. 5-yr warranty. 8¼ x 15 x 8½ in.....$279

HD/6 Powered Computer Speaker
4-in driver. Features magnetic shielding; auto turn-on/off; dynamic bass boost and volume controls. Operates on 4 C batteries or 6-V DC. FR 50-20,000 Hz; sens 105 dB SPL/W/m. Off-white.....$100/pr

LEGACY AUDIO

The following carry a 10-year warranty and are available in hand-rubbed walnut, black-lacquer, oak, ribbon-mahogany, and rosewood finishes.

Whisper 5-Way Powered Speaker
Four 15-in carbon-polypropylene woofers, four 7-in Kevlar midranges, 1¼-in metalized-dome tweeter, and ribbon supertweeter; 400-W amp. Features active crossover; resin baffle. Triwire/triamp terminals. Motor-driven pedestal. Power handling 1,200 W; crossover points 55, 300, 4,000, and 12,000 Hz; FR 16-30,000 Hz; sens 96 dB. 16 x 69 x 14 in; 200 lb $14,500

Focus 4-Way Speaker
Three 12-in carbon-polypropylene woofers, two 7-in Kevlar midranges, 1¼-in metalized dome tweeter, and ribbon supertweeter. Features internal bracing; Cardas internal wiring; rolled-tambour front corners. Biwire/biamp terminals.

Power handling 1,000 W max; crossover points 180, 2,800, and 12,000 Hz; FR 16-30,000 Hz; sens 98 dB. 16 x 55 x 14 in; 175 lb.....$4,850/pr

Legacy Signature II 4-Way Speaker
Three 10-in carbon-polypropylene woofers, two 6½-in polypropylene midranges, 1¼-in dome tweeter, and ribbon supertweeter. Features bipolar response above 5,000 Hz; slot-loaded subwoofer. Biwire/biamp terminals. Power handling 400 W max; crossover points 80, 2,800, and 8,000 Hz; FR 20-30,000 Hz; sens 93.5 dB; imp 4 ohms. 12 x 48 x 12 in; 130 lb....$3,596/pr

LINAEUM

Linaeum's patented tweeter uses two Mylar diaphragms and an etched circuit voice coil suspended between two magnets.

LS2 2-Way Speaker
Ported design with 8-in woofer, Linaeum tweeter. Features 6-dB/oct crossover slopes. Biwire/biamp terminals. Crossover point 600 Hz; FR 35-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Black-ash finish. 10½ x 43 x 9 in; 56 lb $895/pr

LFX/S 2-Way Bookshelf Speaker
Ported design with 5¼-in woofer and dipole tweeter. Features 6-dB/oct crossover slopes. Biwire/biamp terminals. Crossover point 2,700 Hz; FR 70-30,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. 5-yr warranty. Black-ash finish. 6½ x 10 x 7 in; 9 lb $600/pr

Extreme 2-Way Bookshelf Speaker
Ported design with 7-in woofer and Linaeum tweeter. Features 6-dB/oct crossover slopes at 3,000 Hz; FR 60-30,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 5-yr warranty. Black-ash finish. 9 x 14 x 7 in; 15 lb.....$300/pr

LINN

Keltik 3-Way Speaker
Sealed design with two isobarik-configured 6½ x 9⅝-in oval woofers, 5-in dome midrange, and ¾-in ceramic-dome tweeter. Features sculptured front baffle; active crossover; internal cabinet bracing; steel stand. Black-ash or walnut finish; custom finish available. FR 20-20,000 Hz ±2 dB. 10¼ x 41½ x 14⅞ in.....$8,995/pr

Keilidh 2-Way Speaker
Sealed design with two 6½-in carbon-filled-polypropylene woofers and ¾-in ceramic-dome tweeter. Active crossover; low magnetic field for video use; biwire/biamp terminals. Internal high-frequency level adjustment. Black-ash or walnut finish; custom finish available. FR 45-20,000 Hz ±3 dB. 8 x 33 x 11 in.....$2,245/pr

Tukan 2-Way Bookshelf Speaker
Sealed design with two 5-in woofer and ¾-in ceramic-dome tweeter. Features active crossover; biwire/biamp terminals. FR 70-20,000 Hz ±3 dB. Black-ash or walnut finish; custom finish available. 7½ x 12 x 7⅜ in.....$1,700/pr

MAGNEPAN

The following are available with natural oak or black trim and with off-white, black, or gray cloth grilles.

MG 3.5 3-Way Ribbon Speaker
620-sq-in planar-magnetic woofer, 170-sq-in planar-magnetic line-source midrange, and ⅛ x 60-in ribbon tweeter. Power handling 250 W max; FR 34-40,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 71 in $3,150/pr

MG 2.7 3-Way Ribbon Speaker
620-sq-in planar-magnetic woofer, 98-sq-in planar-magnetic midrange, 1½ x 56-in quasi-ribbon tweeter. Power handling 250 W max; FR 34-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 71 in.....$1,995/pr

MG 10 2-Way Ribbon Speaker
340-sq-in planar-magnetic woofer and 1½ x 55-in quasi-ribbon tweeter. Power handling 250 W max; FR 80-26,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 10½ x 68 in.....$1,175/pr

SMGc 2-Way Ribbon Speaker
370-sq-in planar-magnetic woofer and 1½ x 38-in quasi-ribbon tweeter. Power handling 150 W max; FR 50-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 x 48 in $690/pr

M&K SOUND

MX-5000THX Powered Subwoofer
Sealed enclosure with two 12-in drivers; integral amp rated at 400 W rms. THX certification. Features push-pull driver configuration; low-pass filter adjustable from 50-125 Hz; level control. FR 18-125 Hz. Oak or black-oak finish. 23¼ x 15 x 26 in; 115 lb.....$2,195
MX-90. As above, without THX certification. Amp rated at 125 W rms. FR 20-125 Hz ±2 dB. Walnut, oak, or black-oak finish. 70 lb $995
MX-70. As MX-90, with 8-in drivers. FR 27-125 Hz ±2 dB. Glass-bead black finish. 18 x 10 x 13⅝ in; 48 lb.....$850

S-1C 2-Way Satellite Speaker
Sealed enclosure with two 5-in woofers and two 1-in open-back transmission-line soft-dome tweeters. Features push-pull woofer configuration. Magnetic shielding; 2 switches for tonal/timbre balance. Power handling 400 W; FR 77-20,000 Hz ±2 dB. Oak or black-oak finish. 21 x 7¾ x 10½ in; 19 lb.....$1,495/pr

S-100B 2-Way Satellite Speaker
Sealed enclosure with two 5-in woofers and three 1-in soft-dome tweeters; 2 switches for tonal/timbre balance. Magnetic shielding optional. Power handling 400 W; FR 77-20,000 Hz ±2 dB. Glass-bead black finish. 12 x 10 x 8½ in.....$995/pr

S-90 2-Way Satellite Speaker
Sealed enclosure with 6½-in woofer and 1-in transmission-line soft-dome tweeter. Trapezoidal enclosure; 2 switches for tonal/timbre balance. Magnetic shielding optional. Power handling 200 W; FR 80-20,000 Hz ±2 dB. Oak or black-oak finish. 12 x 12 x 9½ in; 18 lb.....$795/pr

V-125 Powered Subwoofer
Sealed enclosure with 12-in driver; integral amp rated at 125 W x 1 rms. Features M&K Headroom Maximizer circuit; low-pass filter adjustable from 50-125 Hz; level control. FR 30-125 Hz ±2 dB. Glass-bead black finish. 18½ x 15⅓ x 20¼ in; 52 lb $695

S-80 2-Way Satellite Speaker
Sealed enclosure with 5-in woofer, 1-in soft-dome tweeter. Features trapezoidal enclosure shape; multiple inputs for variations in tonal/timbre balance. Magnetic shielding optional. Power handling 200 W; FR 90-20,000 Hz ±2 dB. Oak or black-oak finish. 11 x 8 x 7 in; 10 lb.....$575/pr

MARTIN-LOGAN

Quest Electrostatic Speaker
18 x 48-in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in driver. Power handling 200 W cont; crossover point 150 Hz; FR 28-24,000 Hz ±2 dB; sens 90 dB; imp 6 ohms. Various finishes. 19 x 73 x 18 in.....$4,200/pr

Sequel III Electrostatic Speaker
10-in subwoofer in tuned chamber, visually transparent 1 x 4-ft electrostatic cell. Features 30° horizontal dispersion in vertical line-source format. Power handling 200 W cont; FR 30-24,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms.....$3,300/pr

Stylos Electrostatic Speaker
6½-in woofer, 9½ x 40-in curvilinear electrostatic element. In/on-wall mounting optional. FR 50-20,000 Hz ±3 dB; imp 4 ohms $2,750/pr

Aerius Electrostatic Speaker
8-in woofer, 9½ x 40-in curvilinear electrostatic driver. Power handling 200 W cont; crossover point 500 Hz; FR 40-20,000 Hz ±3 dB; sens 89 dB; imp 4 ohms.....$1,995/pr

Logos 3-Way Electrostatic Center Speaker
6½-in woofer, 2 curvilinear electrostatic midrange panels, 1-in tweeter. FR 50-20,000 Hz ±3 dB; sens 90 dB; imp 4 ohms.....$1,750

MB QUART

Quart Three 2-Way Speaker
Bass-reflex and acoustic-suspension design with two 6½-in woofers and one 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 6- and 18-dB/oct slopes; ⅝-in internally braced MDF cabinet; removable isolation spikes. Power handling 90 W cont; FR 33-32,000 Hz; crossover points 120 and 2,900 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black. 8⅜ x 35½ x 9½ in.....$799/pr

Quart Two XL 2-Way Speaker
Bass-reflex design with 6½-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-in particleboard cabinet; removable isolation spikes. Power handling 80 W cont; FR 42-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black. 8⅜ x 33 x 9½ in.....$549/pr

Quart One 2-Way Bookshelf Speaker
Bass-reflex design with 6½-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-in particleboard cabinet. Power handling 60 W cont; FR 49-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Ivory finish. 8⅜ x 13½ x 9½ in $429/pr

Home Theater Series
QL SUB TEN Powered Subwoofer
10-in driver; 100-W amp. Features 24-dB/oct crossover; overdrive protection. Line- and speaker-level inputs. Variable gain. Crossover point variable from 50-150 Hz; FR 38-150 Hz.....$499

QL Point Five 2-Way Bookshelf Speaker
Acoustic-suspension design with 6½-in copolymer woofer and ¾-in titanium-dome tweeter. Features computer-optimized fourth-order Linkwitz-Riley crossover. Power handling 100 W max; FR 68-22,000 Hz; nom imp 6 ohms. Ivory or black finish. 8⅛ x 11¾ x 7¾ in $299/pr

QL CTR 2-Way Center Speaker
Bass-reflex design with 5¼-in copolymer woofer and ¾-in titanium-dome tweeter. Features computer-optimized 4th-order Linkwitz-Riley crossover. Magnetic shielding. Power handling 100 W max; FR 70-22,000 Hz; imp 6 ohms. Black. 9¼ x 6¾ x 9½ in $249

McINTOSH

LS330 2-Way Speaker
Two 8-in woofers, one 1-in aluminum-dome tweeter. Features woofer distortion-reduction circuitry. Low magnetic radiation for use near TV monitor. Power handling 300 W; crossover points 350 and 3,500 Hz; FR 55-22,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 13 x 36 x 12 in $2,000/pr
LS310. As above, one woofer. Power handling 200 W; crossover 2,500 Hz; FR 60-22,000 Hz ±2 dB. 10½ x 18½ x 10½ in; 49 lb $1,000/pr

Home Theater Series
The following are THX certified.

HT3F 2-Way In-Wall Surround Speaker
Dipole antiphase design with two 5-in woofers and two 1-in dome tweeters. Features angled baffles. Designed for flush in-wall mounting. Power handling 150 W; FR 85-12,000 Hz; imp 4 ohms. Textured black with white paintable grille. 15½ x 15½ in. Mounting depth 4 in $2,000/pr
HT3W. On-wall surface-mount version of above. Depth 6 in $2,000/pr

HT2 Subwoofer
Vented design with two 12-in down-firing drivers. Power handling 600 W; FR 42-200 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 30 x 20½ x 20 in; 90.5 lb $1,500

HT1 2-Way Speaker
Two 8-in woofers, three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 300 W; crossover points 500 and 1,400 Hz; FR 55-22,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 15½ x 22½ x 10½ in; 42 lb $1,000

M&K Sound S-100B

MERIDIAN

DSP5000 3-Way Digital Powered Speaker
Two 6½-in woofers and 1-in aluminum-dome tweeter. Features onboard 75-W three-channel amplifier and remote-controlled digital signal processor with two coaxial inputs. Processor includes crossover and preamp with tilt, listening axis, tone, balance, volume, and other controls. Tabletop remote controller included. FR 35-20,000 Hz. Rosewood finish. 35½ x 8⅜ x 11¾ in $5,240/pr
Black finish $4,990/pr
DSP5000C. Horizontal shelf-mount version of above. Bandwidth 42-20,000 Hz. 26½ x 7¾ x 10⅞ in $2,750
M60.2. As DSP5000 but without digital processor. Features active crossover; balanced and unbalanced inputs. FR 38-20,000 Hz. Rosewood finish. 8⅜ x 35½ x 11¾ in $3,445/pr
Black finish $3,195/pr
M60C. Horizontal shelf-mount version of above. FR 45-20,000 Hz. 26½ x 7¾ x 10⅞ in.....$1,750

A500 3-Way Speaker
Sealed enclosure with two 6½-in woofers and horn-loaded tweeter. FR 45-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7¾ x 32½ x 11 in $1,375/pr
Black finish $1,295/pr

MIRAGE

M1si 4-Way Speaker
Bipolar design with two 8-in front and rear woofers, two 4½-in front and rear midranges, and two ¾-in hyperbolic-dome front and rear tweeters. Features carbon-filled-polypropylene drivers; 1½-in woofer voice coils. Biwire/biamp terminals. Power handling 400 W cont; crossover points 100, 300, and 2,300 Hz; FR 25-23,000 Hz ±2 dB; sens 83 dB SPL/W/m; imp 6 ohms. 20 x 50 x 10 in; 185 lb $5,500/pr

M5si 2-Way Speaker
Bipolar design with two 6½-in carbon-filled polypropylene front and rear woofers and ¾-in cloth-dome front and rear tweeters. Features 1-in woofer voice coils. Biwire/biamp terminals. Power handling 175 W cont; crossover 2,200 Hz; FR 35-20,000 Hz ±2 dB; sens 85 dB SPL/W/m; imp 4 ohms. 16 x 44 x 8 in; 75 lb $1,800/pr

M-1090 2-Way Speaker
Bipolar design with two 6½-in woofers, two 1-in titanium tweeters. Features rubber woofer surrounds. Biwire/biamp terminals. Power handling 175 W cont avg; crossover 2,200 Hz; FR 35-22,000 Hz ±3 dB; sens 88; imp 6 ohms. Gloss black finish. 8 x 42 x 10 in.....$1,200/pr

BPS-250 Powered Subwoofer
Vented bipolar design with two 10-in drivers; amp rated at 250 W x 1. Features high current, MOSFET amp with external crossover controller, auto on/off, and A/V bass contour; overload protection circuit; integrated Class A/B amplification; variable high-pass/low-pass filter. FR 25-150 Hz ±3 dB. Black ash woodgrain vinyl finish $1,000
BPS-150. As above, with 150-W amp. FR 28-150 Hz ±3 dB $650

M-590 2-Way Speaker
Vented bipolar design with two 5½-in cone woofers and two ¾-in titanium tweeters. Features rubber woofer surrounds. Power handling 125 W cont avg; crossover 2,300 Hz; FR 42-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Gloss black finish $650/pr

MBS 2-Way Satellite Speaker
Bipolar 3rd-order sealed design with two 4½-in woofers and two ½-in dome tweeters. Features magnetic shielding. Power handling 100 W; FR 120-20,000 Hz ±3 dB. High-gloss black or white. 10½ x 6⅜ x 4¾ in; 7 lb $350/pr

M-90i 2-Way Bookshelf Speaker
Rear-vented design with 5½-in woofer and ½-in titanium-dome tweeter. Power handling 80 W max; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 6 ohms. Black-ash or white finish. 7 x 12 x 8 in $200/pr

MISSION

Cyrus 752 2-Way Speaker
Bass-reflex design with 6½-in patented Aerogel woofer and 1-in 5-layer polypropylene/aluminum laminated dome tweeter. Features fiberboard enclosure; polyurethane-foam and polyester-wad damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz ±1.25 dB; sens 90 dB SPL/W/m. Rosewood or black-ash finish. 8 x 33 x 10 in $1,200/pr

Cyrus 751 2-Way Bookshelf Speaker
Bass-reflex design with 5¼-in paper woofer and 1-in 5-layer laminated composite-dome tweeter. Features fiberboard enclosure; polyurethane-foam damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. Wood-veneer finish. 7⅜ x 12⅝ x 10⅝ in $800/pr

SW76 Powered Subwoofer
12-in dual-voice-coil driver; amp rated at 150 W x 1 rms. Line- and speaker-level inputs and outputs. Phase and input-level controls. Crossover point variable from 40-180 Hz; FR 20-250 Hz $799

Mission 732 2-Way Bookshelf Speaker
Reflex-loaded design with 7-in woofer and one 1⅛-in composite-laminated dome tweeter. Features injection-molded Mica-loaded polypropylene baffle. 5-way binding posts. Power handling 100 W; FR 70-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black satin finish. 8 x 15⅞ x 12 in.....$429/pr
Mission 731. Similar to above, with 5¼-in woofer. Power handling 75 W; FR 75-20,000 Hz ±2.5 dB; sens 88 dB imp 8 ohms. 7 x 12½ x 8 in $279/pr

Mission 73C 2-Way Center Speaker
Bass-reflex design with two 4¼-in woofers and 1⅝-in polypropylene-cone tweeter. Features injection-molded Mica-loaded polypropylene baffle; polyurethane-foam damping. 5-way binding posts. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz ±2.5 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black satin finish. 17 x 6⅜ x 8 in $269

MONITOR AUDIO

Studio 2 2-Way Bookshelf Speaker
Bass-reflex design with one 5-in ceramic-coated aluminum alloy woofer and 1-in gold-dome tweeter. Features biwire capability; MDF construction. Power handling 100 W max; FR 70-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Black oak veneer. 6⅝ x 10⅝ x 8½ in $1,199

W 200 Subwoofer
Designed for home theater use with Monitor 1 Gold and MA 100 Gold. Power handling 100 W max; FR down to 30 Hz; imp 8 ohms. Black oak. 19 x 10 x 14¼ in; 33 lb $699
Rosewood finish $899

MA 100 Gold 2-Way Bookshelf Speaker
Features magnetic shielding. Power handling 120 W max; FR 65-26,000 Hz ±3 dB; sens 89

dB SPL/W/m; imp 8 ohms. Black oak. 6 x 9½ x 6⅜ in; 6 lb $599
MA 100 Gold. As above, rosewood $689

CC 200 Center Speaker
Power handling 100 W max; FR 70-26,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black lacquer. 17 x 6 x 6½ in; 10 lb.....$399
Rosewood finish $469

Monitor 1 Gold 2-Way Bookshelf Speaker
Woofer and gold dome tweeter. Power handling 70 W max; FR 65-26,000 Hz ±3 dB; sens 88.5 dB SPL/W/m; imp 8 ohms. Satin black lacquer. 6 x 9½ x 6⅜ in; 6 lb $349

MORDAUNT-SHORT

HT-50 2-Way Speaker
Two 8-in woofers, third 8-in driver as built-in subwoofer, and 1-in aluminum-dome tweeter. Gold-plated binding posts with separate posts for subwoofer. Power handling 120 W; FR 40-20,000 Hz; sens 90 dB; imp 8 ohms. 34⅛ x 9⅞ x 13 in $1,099/pr

MS30 2-Way Bookshelf Speaker
8-in woofer, 1-in aluminum-dome tweeter. Gold-plated 5-way biwire/biamp binding posts. Power handling 100 W rms; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. Black-ash finish. 9⅞ x 16⅞ x 11 in.....$499/pr

SW-1 Subwoofer
Two 6⅝-in drivers. Features overload protection. Spring terminals. Power handling 100 W; FR 45-110 Hz; sens 90 dB; imp 8 ohms. 21½ x 9⅜ x 10 in $349

MTX

MS8 2-Way In-Wall Speaker
8-in woofer, 1-in pivoting titanium-dome tweeter. Features crossover with Mylar capacitors; butyl-rubber woofer surround $400
MS6. As above, 6¼-in woofer $350
MS5. As above, 5¼-in woofer $250

AAL2230 3-Way Speaker
Two 12-in woofers, one 5-in sealed cone midrange, one 2 x 5-in quartz horn tweeter. Power handling 300 W rms; FR 38-22,000 Hz; sens 93 dB; imp 4 ohms. 16 x 39⅝ x 14⅝ in.....$300

FS10 In-Floor Subwoofer
10-in dual-voice-coil driver. Designed to fit between floor joists spaced 16 inches on center. Power handling 100 W; crossover point 200 Hz; FR 48-200 Hz; sens 92 dB; imp 8 ohms. 14½ x 8¾ x 27½ in.....$260

HTS Series
HTSP200 Powered Subwoofer
10-in driver; 200-W amp. Features selectable high-pass crossover for satellites. Line- and speaker-level inputs. Variable gain; auto turn-on/off. Black diamond finish.....$500

HTS1238 3-Way Speaker
12-in woofer, 5-in sealed-back midrange, ⅞-in dome tweeter. Power handling 100 W rms; FR 44-20,000 Hz; imp 8 ohms. Black diamond finish. 15⅛ x 26⅝ x 10¼ in $220

HTS628S 2-Way Bookshelf Speaker
Two 6½-in woofers, one ½-in dome tweeter. Magnetic shielding. Power handling 40 W rms; FR 90-20,000 Hz; imp 8 ohms. Black diamond finish. 9 x 12⅜ x 6⅞ in.....$200

HTS528 2-Way Center Speaker
Two 5¼-in woofers, ½-in dome tweeter. Magnetic shielding. Power handling 50 W rms; imp 8 ohms. Black diamond finish. FR 100-20,000 Hz. 16 x 7⅞ x 7⅜ in.....$150

NAIM

NA SBL 2-Way Speaker
8-in woofer, ¾-in dome tweeter. Features external detachable crossover; decoupled tweeter. Stands included. Power handling 75 W max; FR 30-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 10⅜ x 34½ x 10½ in $3,495

NEAR

NEAR-50Me 3-Way Speaker
Tuned-port design with 8-in metal-cone woofer, 4-in metal-alloy midrange, and 1⅛-in metal-cone tweeter. Power handling 150 W max; crossover points 235 and 4,000 Hz; FR 30-23,000 Hz ±1.5 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black-gloss finish. 10½ x 48 x 12 in; 55 lb $3,290/pr
Walnut or black-ash finish $2,250/pr

NEAR-40Me 2-Way Speaker
Tuned-port design with 8-in metal-cone woofer and 1⅛-in metal-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz; FR 32-25,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Walnut finish. 10½ x 39 x 10¾ in; 40 lb $1,250/pr

NEAR-10M 2-Way Bookshelf Speaker
Ported design with 5¼-in metal-cone woofer and 1⅛-in metal-cone tweeter. Power handling 100 W max; crossover point 2,100 Hz; FR 48-20,000 Hz ±2 dB; sens 88.5 dB SPL/W/m; imp 6 ohms. Walnut finish. 7⅛ x 11 x 9¾ in; 14 lb.....$549/pr
Black-oak finish $429/pr

Home Theater Series
BOOM-4 Subwoofer
Four 8-in metal-cone drivers. Power handling 350 W max; FR 17-125 Hz ±2 dB; sens 86 dB SPL/W/m; imp 6 ohms. Cherry finish. 36 x 25 x 20 in; 120 lb.....$2,799
Satin black finish $1,799
BOOM-2. As BOOM-4, two drivers. Black. 16 x 12½ x 10 in; 60 lb.....$899

MAST 2-Way Speaker
Two 5¼-in metal-cone woofers, one 1⅛-in metal-cone tweeter. Power handling 150 W max; crossover point 3,000 Hz; FR 37-26,000 Hz; sens 88 dB SPL/W/m; imp 6 ohms. Satin black finish. 6¾ x 49 x 8 in; 46 lb.....$1,199/pr

JIB 2-Way Center Speaker
Two 5¼-in metal-cone woofers, one 1⅛-in metal-cone tweeter. Magnetic shielding. Power handling 150 W max; crossover 3,000 Hz; FR 40-23,000 Hz ±3 dB; sens 88 dB; imp 6 ohms. Satin black finish. 20 x 7½ x 12 in; 32 lb...$499

NHT

Model 3.3 4-Way Speaker
Acoustic-suspension design with 12-in woofer, 6½–in midbass, 4-in midrange, and 1-in metal-dome tweeter. Power handling 300 W max; FR 23-26,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 6 ohms. Italian laminate finish; other finishes available. 7 x 41 x 32 in; 123 lb $4,000/pr

VT-1A 2/3-Way Speaker
Tuned column-loaded design with two 4½-in woofers and one soft-dome tweeter. Features switchable 2-way mode for video and 3-way mode for audio. Magnetic shielding. Power handling 120 W max; FR 45-21,000 Hz ±3 dB audio, 65-21,000 Hz ±3 dB video; sens 87 dB audio, 90 dB video; imp 8 ohms. High-gloss black or white laminate finish. 5½ x 40 x 5½ in; 24 lb $725/pr

SW2P Powered Subwoofer
Vented design with 10-in driver; separate 80-W amp. Features bypassable crossover. Line- and speaker-level inputs; speaker-level outputs. Defeatable auto-standby. Crossover point variable from 35-150 Hz; FR 21-150 Hz ±3 dB. High-gloss black laminate finish. Subwoofer 16 x 16 x 16 in. Amp 16¼ x 3⅛ x 11¼ in.....$700

SW1P Powered Subwoofer
Vented design with 8-in driver; separate 60-W amp. Line- and speaker-level inputs; speaker-level outputs. Crossover point variable from 50-200 Hz; FR 35-200 Hz ±3 dB. 11 x 16 x 11 in; 42 lb.....$500

Model 1.3A 2-Way Bookshelf Speaker
Acoustic-suspension design with 6½-in polymer woofer and 1-in soft-dome tweeter. Stand optional. Power handling 150 W max; FR 53-25,000 Hz ±3 dB; sens 87 dB; imp 8 ohms. 7 x 16½ x 10 in; 15 lb $500/pr

VT-1C 2-Way Center Speaker
Two 4½-in woofers, one 1-in Ferrofluid-cooled soft-dome tweeter. Magnetic shielding. Power handling 120 W max; FR 95-21,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. High-gloss black or white laminate finish. 5¾ x 9¼ x 5¾ in; 7 lb.....$320

SuperZero 2-Way Bookshelf Speaker
Acoustic-suspension design with 4½-in woofer and 1-in soft-dome tweeter. Magnetic shielding. Adjustable swivel bracket optional. Power handling 100 W max; FR 85-25,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Gloss-black, gloss-white, or oak-veneer finish. 5½ x 9½ x 5 in; 5 lb.....$115

NILES

OS-10 2-Way Indoor/Outdoor Speaker
5¼-in polypropylene woofer, 1-in dome tweeter. Features mineral-filled polypropylene cabinet with tapering for corner/eave placement. Power handling 100 W max; FR 65-21,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8⅜ x 11 x 7⅝ in.....$400/pr

Model 200 2-Way In-Wall Speaker
6½-in woofer with butyl rubber surround, 1-in cloth-dome tweeter. 2-position tweeter control. Power handling 100 W max; FR 55-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. 9 x 11 x 3⅜ in.....$375/pr

Model 75 2-Way In-Ceiling Speaker
5¼-in woofer, ¾-in dome tweeter. Power handling 50 W max; FR 63-20,000 Hz ±4 dB; sens 91 dB SPL/W/m; imp 8 ohms. Square flush grille and bezel. 7 x 7 x 2½ in $250/pr

NSM LOUDSPEAKERS

The following carry a 5-year warranty.

Model 75 4-Way Speaker
Two 6½-in woofers, two 4½-in midranges, one 1-in soft-dome tweeter. Features 6-, 12-, and 18-dB/oct crossovers; open-cell foam, polyester,

and sand damping. Biwire/biamp terminals. Power handling 200 W max; FR 35-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Piano black or walnut veneer finish. 9 x 47 x 10 in; 74 lb $2,795/pr

Model 50 3-Way Speaker
Two 6½-in woofers, one 1-in soft-dome tweeter. Features 6-dB/oct crossovers; open-cell foam and polyester damping. Biwire/biamp terminals. Power handling 200 W max; FR 40-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Piano black or walnut veneer finish. 9 x 36 x 10 in; 48 lb $1,495/pr

Model 20M 2-Way Bookshelf Speaker
Coaxial design with 6½-in woofer and fabric-dome tweeter. Features 6-dB/oct crossovers; open- cell foam and polyester damping. Magnetic shielding. Biwire/biamp terminals. Power handling 200 W max; FR 48-20,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Piano black or walnut veneer. 8 x 14 x 9 in; 38 lb $1,190/pr

OHM ACOUSTICS

Walsh 5 Speaker
27 position controls to match listening room. Power handling 650 W; FR 25-25,000 Hz; sens 88 dB; imp 4 ohms. Various wood-veneer finishes. 17 x 43 x 17 in $7,000/pr
Walsh 300. As above, without controls. Power handling 300 W. Oak, walnut, or black wood-veneer finish. 18 x 49 x 14 in.....$2,795/pr

Ohm G2 Speaker
Power handling 200 W; FR 29-25,000 Hz; sens 86 dB; imp 6 ohms. Black or walnut-veneer finish. 13 x 35 x 11 in.....$1,395/pr

SB-4 Subwoofer
Designed for use with SAT-2's. Doubles as TV stand. Power handling 150 W; sens 90 dB. Textured black finish. 28 x 17 x 18 in $595

SAT-2 2-Way Satellite Speaker
5¼-in woofer, ⅝-in dome tweeter. Cast metal cabinet. Power handling 150 W; crossover point 100 Hz; sens 90 dB; imp 6 ohms. Textured black or white finish. 6 x 7 x 6 in.....$450/pr

OPTIMUS BY RADIO SHACK

PRO SW-10P Powered Subwoofer
Ported design with 10-in driver; amp rated at 120 W x 1 rms into 4 ohms. Features motion-sensing design to correct deviations from signal; high-cut filter variable from 25-200 Hz. Line- and speaker-level inputs. Auto turn-on. FR 25-250 Hz. 13¼ x 13¼ x 15¾ in.....$400

PRO CS-2 Center/Surround Speaker System
Center-channel speaker with two 4½-in woofers and one 2-in tweeter; 2 surround speakers, each with 4½-in driver. Features magnetic center-channel shielding. Power handling 35 W rms center channel, 25 W rms surrounds $130

PRO LX5 2-Way Bookshelf Speaker
Ported design with 5-in woofer, 2 x 4-in top-mounted Ferrofluid-cooled dipole tweeter. Features design by Linaeum; die-cast aluminum enclosure. Power handling 55 W rms; FR 70-25,000 Hz. 10½ x 6¼ x 6½ in $130

PRO X77 2-Way Bookshelf Speaker
Ported design with 5-in woofer, 3 x 3½-in tweeter. Features design by Linaeum; aluminum enclosure. Power handling 60 W rms; FR 90-25,000 Hz. Gray. 5⅞ x 8⅞ x 5¾ in $100

PRO 7 2-Way Bookshelf Speaker
4-in woofer, 1-in dome tweeter. Power handling 50 W rms; FR 100-20,000 Hz. Black or white. 4½ x 7⅛ x 4⅜ in.....$60

PARADIGM

Studio Monitor 3-Way Speaker
Two 8-in mineral-filled-polypropylene woofers, one 5-in mineral-filled-polypropylene midrange, one 1-in aluminum-dome tweeter. Features 12- and 18-dB/oct crossovers. Triwire/tri-amp terminals. Power handling 300 W; FR 25-20,000 Hz ±2 dB; sens 90 dB SPL/W/m. Walnut and oak wood-veneer finishes. 12¼ x 43½ x 16½ in; 93 lb.....$1,899/pr

Paradigm Studio Monitor

Esprit/BP 2-Way Speaker
Bipolar design with two 8-in mineral-filled-polypropylene woofers and two 1-in Ferrofluid-cooled aluminum-dome tweeters. Features 18-dB/oct crossovers. Biwire/biamp terminals. Walnut, oak hardwood, or black gloss finish. Power handling 200 W; FR 23-20,000 Hz ±2 dB; sens 90 dB SPL/W/m. 8½ x 46⅛ x 13½ in; 75 lb $1,249/pr

Model 11se MkIII 3-Way Speaker
Two 8-in polypropylene woofers, 6-in polypropylene-cone midrange, 1-in treated-textile dome tweeter. Features 12- and 18-dB/oct crossovers. Biwire/biamp terminals. Power handling 250 W; FR 28-20,000 Hz ±2 dB; sens 92 dB SPL/W/m. Oak or black ash finish. 11¼ x 43½ x 15½ in; 68 lb $1,049/pr

Model 7se MkIII 2-Way Speaker
Two 6-in woofers, 1-in treated-textile dome tweeter. 12-dB/oct crossover. Biwire/ biamp terminals. Power handling 175 W; FR 34-20,000 Hz ±2 dB; sens 92 dB. Oak or black ash finish. 8¼ x 34½ x 14¾ in; 43 lb $629/pr

PS-1000 Powered Subwoofer
Band-pass design with 10-in driver; amp rated at 120 W rms. Features 18-dB/oct high-pass crossover at 85 Hz; low-pass crossover variable from 50-150 Hz. Line- and speaker-level inputs. Variable phase; auto turn-on/off. FR 30-100 Hz ±2 dB. 17 x 16¾ x 19 in; 55 lb.....$519

ADP-150 2-Way Surround Speaker
Two 5½-in woofers, two ¾-in dome tweeters. Features phase-corrected 12-dB/oct crossover. Power handling 100 W; FR 65-20,000 Hz; sens 89 dB SPL/W/m. White or black-ash finish. 8¾ x 10½ x 6½ in; 23 lb.....$399/pr

Mini MkII 2-Way Bookshelf Speaker
6-in polypropylene woofer, 1-in treated-textile dome tweeter. Features 12-dB/oct crossover. Power handling 100 W; FR 48-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. 8¼ x 14¾ x 9½ in; 18 lb $319/pr

CC-300 2-Way Center Speaker
Two 6-in polypropylene woofers, one 1-in treated-textile dome tweeter. Features 18-dB/oct phase-corrected crossover. Biwire/biamp terminals. Power handling 175 W; FR 38-20,000 Hz ±2 dB; sens 92 dB SPL/W/m. Black-ash finish. 22 x 7½ x 15 in; 25 lb.....$299

Titan 2-Way Bookshelf Speaker
6-in polypropylene woofer, ¾-in polyimide-dome tweeter. Features 12-dB/oct crossover. Power handling 100 W; FR 55-20,000 Hz ±2 dB; sens 88 dB SPL/W/m. Oak or black ash finish. 7¾ x 12½ x 9½ in; 13 lb $209/pr
Atom. As above, 5½-in woofer. Power handling 80 W; FR 60-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. 6½ x 10 x 7½ in; 9 lb $169/pr

PARASOUND

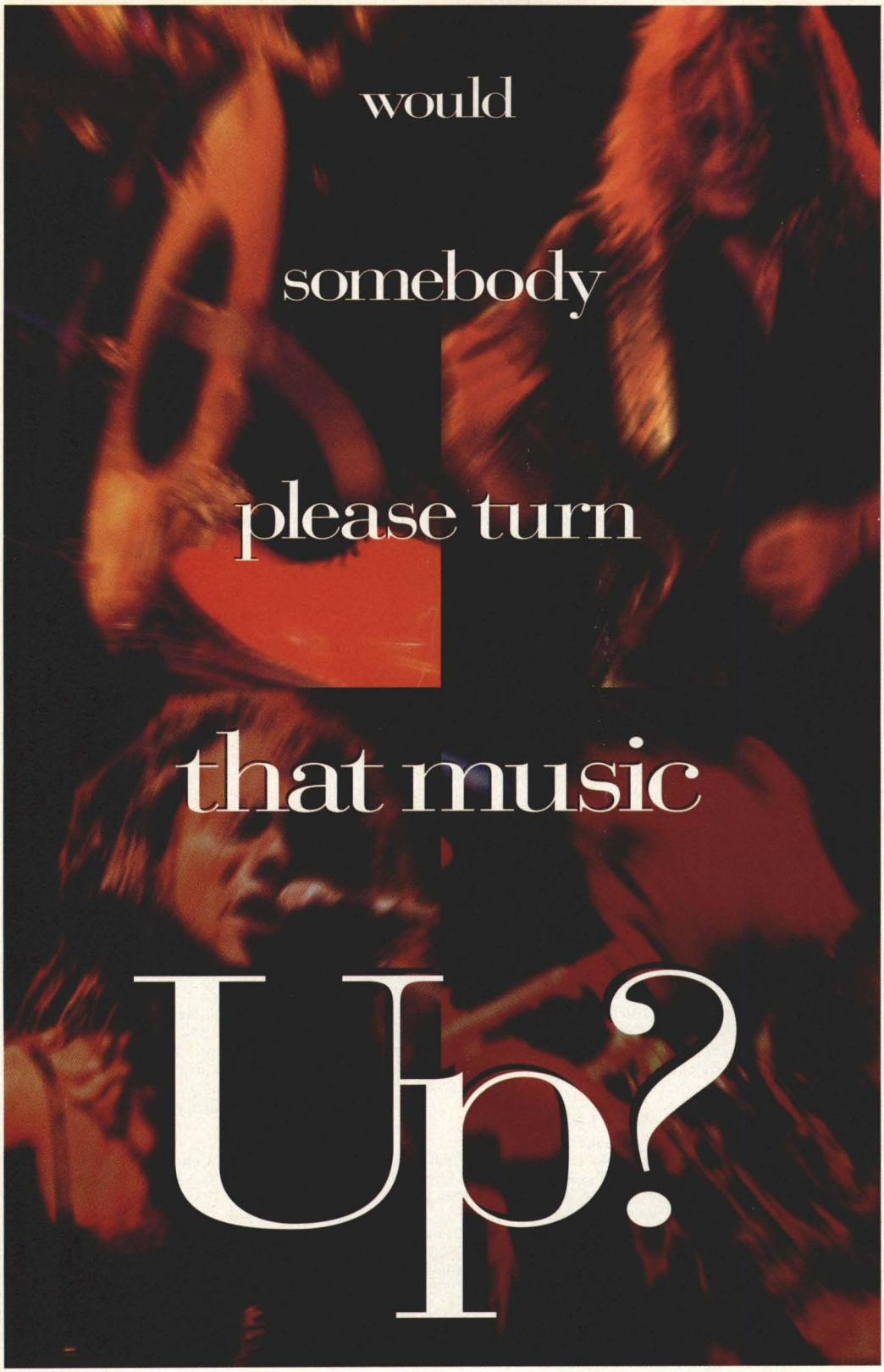
GMAS-18 Powered Subwoofer
18-in long-throw ribbed carbon-fiber reinforced driver; outboard amp rated at 650 W rms. Features 2¼-in-thick MDF-plywood front baffle; 1½-in-thick MDF-plywood rear panel; 1-in-thick composite walls; bypassable 12-dB/oct low-pass filter; bypassable 6-dB/oct passive high-pass filter; DC servos; relay protection. Gold-plated 5-way binding posts. Level control with THX reference; LED current-overload indicators. Crossover point variable from 35-80 Hz; FR 10-80 Hz ±3.5 dB. Rosewood-veneer finish. Subwoofer 36 x 28 x 17½ in. Amplifier 19 x 5½ x 13 in $3,850

AWM-380 2-Way Outdoor Speaker
Air-suspension design with 5¼-in woofer and 1-in dome tweeter. Features hermetically sealed die-cast aluminum cabinet; 12-dB/oct crossover. Includes adjustable bracket. Power handling 80 W rms; crossover point 2,400 Hz; FR 48-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Green or paintable white finish $345/pr

PHASE TECHNOLOGY

PC-10.5 3-Way Speaker
10-in solid-piston woofer, Kevlar-laminated 5¼-in solid-piston midrange, 1-in soft-dome tweeter. FR 25-20,000 Hz +2 dB; sens 89 dB; imp 8 ohms. Piano-black finish. 13 x 44 x 13½ in; 110 lb $2,900/pr
Dark or black oak finish.....$2,200/pr

PC-100 3-Way Speaker
6½-in solid-piston woofer, 6½-in solid-piston Kevlar laminated woofer/midrange with butyl surround, and 1-in rotating soft dome tweeter. Power handling 50 W min; FR 35-25,000 Hz; sens 90 dB; imp 8 ohms. Walnut, dark oak or black oak finish. 12 x 43 x 8 in; 90 lb....$1,300/pr



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Octave 1.0 Powered Subwoofer
15-in driver with high-density, mineral-filled polypropylene cone; amp rated at 240 W x 1 rms. Features 800 W instantaneous peak power capability; soft clipping circuits; electronic crossover selectable for 60, 80, and 100 Hz at 24 dB/oct for high pass and low pass. Low-level inputs and outputs; high-level speaker inputs. Auto on; bass level control; phase switch. Black laminate finish. 18 x 21 x 20 in; 69 lb $950

PC-60III 2-Way Bookshelf Speaker
Acoustic-suspension phase-coherent design with 6-in solid-piston woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 15 W min; FR 55-20,000 Hz; sens 87 dB; imp 8 ohms. Walnut, dark-oak, or black-oak finish. 8½ x 13 x 8 in; 16 lb.....$575/pr

PC 2-Way Center Speaker
Two 5¼-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W; FR 75-20,000 Hz ±2 dB; sens 90 dB; imp 8 ohms. Black laminate finish. 20 x 6¼ x 10½ in; 26 lb.....$300

Theater Series
Model 7T 2-Way Speaker
Low-diffraction design with 8-in woofer and 1-in soft-dome tweeter. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black cloth covering with black laminate top and base $550/pr

Model 3T 2-Way Bookshelf Speaker
6½-in woofer, 1-in soft-dome tweeter. Power handling 80 W; FR 50-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black-laminate finish. 8 x 15½ x 8½ in; 15 lb.....$260/pr

T-Sub Subwoofer
Bandpass enclosure with two 6½-in drivers. Power handling 75 W; FR 45-150 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black laminate finish. 18 x 15 x 8 in; 28 lb.....$200

Model 1C 2-Way Center Speaker
Two 5½-in woofers, ¾-in dome tweeter. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black laminate finish. 6¼ x 20 x 7½ in $170

PHILIPS

DSS930 2-Way Digital Powered Speaker
Acoustic-suspension enclosure design with two 5¼-in woofers and proprietary Isophase polyimide-membrane tweeter; 80-W woofer amplifier; 20-W tweeter amplifier. Features onboard digital signal processor that provides frequency-curve optimization, 36-dB/oct crossover, phase compensation, and speaker protection. Digital input; automatic sampling-rate selection; wireless remote control. Crossover point 4,000 Hz; FR 50-20,000 Hz ±1 dB. 23 x 8⅞ x 13 in $1,000
DSC950. System controller/preamplifier for the above; remote control.....$500

PINNACLE

The following feature a patented diagonal-duct/port design.

Model 98 db 2-Way Speaker
Two 8-in coated-paper woofers, 1-in horn tweeter. Power handling 150 W rms; FR 45-20,000 Hz; imp 4-8 ohms. Oak veneer finish. 10-yr warranty. 16 x 32 x 15½ in; 72 lb $925/pr

AC-850 2-Way Speaker
8-in fiber-cone woofer, 1-in oil-cooled tweeter. Magnetic shielding. Power handling 125 W rms; crossover point 2,200 Hz; FR 30-21,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. 7-yr warranty. 10¾ x 25⅝ x 9⅝ in $475/pr

AC-800 2-Way Bookshelf Speaker
8-in fiber-cone woofer, 1-in oil-cooled soft-dome tweeter. Power handling 100 W rms; crossover 2,200 Hz; FR 35-21,000 Hz; sens 92 dB; imp 8 ohms. 11 x 18¾ x 10⅝ in $379/pr

AC SUB Subwoofer
Two 6½-in drivers. Designed to be used with AC-400 speakers. Satellite volume switch and crossover. Power handling 100 W rms; crossover 120 Hz; FR 36-150 Hz; sens 91 dB; imp 8 ohms. 21 x 12 x 10¾ in.....$249

AC-650 2-Way Bookshelf Speaker
6½-in fiber-cone woofer, ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 85 W rms; crossover 2,500 Hz; sens 91 dB; imp 8 ohms. 9⅝ x 16⅝ x 8¾ in.....$230/pr

AC-550 2-Way Bookshelf Speaker
5¼-in fiber-cone woofer, ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 75 W rms; crossover 2,500 Hz; FR 45-21,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 8⅜ x 13 x 7⅛ in $129

PIONEER

S-V401-K/H Subwoofer/Satellite System
Subwoofer with two 4¾-in drivers; 3 satellites, each with 4-in woofer and 2½-in cone tweeter; 2 surround speakers, each with 4-in woofer and 2-in cone tweeter. Power handling 130 W; FR 40-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Subwoofer 7⅛ x 21⅝ x 16⅝ in, black; satellites and surrounds 6⅜ x 10⅜ x 4¾ in, black or white $910

S-4D-K/H Subwoofer/Satellite System
Subwoofer with two 4¾-in drivers; 3 satellites with 4-in woofers and 2½-in cone tweeters. Power handling 130 W; FR 40-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Subwoofer 7⅛ x 21⅝ x 16⅝ in, black finish; satellites 6⅜ x 10⅜ x 4¾ in, black or white.....$680

POLK AUDIO

LS90 2-Way Speaker
Ported design with four 6½-in woofers and 1-in trilaminate-dome tweeter. Power handling 250 W max; crossover point 2,500 Hz; FR 20-26,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood-laminate, black, or oak finish. 12¼ x 40 x 14½ in; 73 lb $1,700/pr
LS70. Similar to above, with two 7½-in woofers, 1-in trilaminate-dome tweeter. FR 25-26,000 Hz. 37 x 12¼ x 14½ in; 62 lb $1,300/pr

RM7000 Home Theater System
Powered subwoofer with 8-in driver and 65-W amp; two satellites, each with 3½-in midrange and ½-in dome tweeter; center-channel speaker with two 3½-in midranges and one ½-in dome tweeter. Power handling 250 W center and satellites; FR 22-22,000 Hz; sens 90 dB; imp 8 ohms. Black or white. Subwoofer 14 x 11 x 19 in; 50 lb. Satellites 7 x 4¾ x 5½ in $1,349

RM5000 II Home Theater System
Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and ½-in dome tweeter; center-channel speaker with two 3½-in woofers and one ½-in dome tweeter. Power handling 250 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 13 x 17⅜ x 12⅝ in; 50 lb. Satellites 7 x 3¾ x 5½ in $1,099

RM3000 II Subwoofer/Satellite System
Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and ½-in dome tweeter. Power handling 125 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 13 x 17⅜ x 12⅝ in; 45 lb. Satellites 7 x 4¾ x 5½ in.....$850

PSW200 Powered Subwoofer
10-in driver; 125-W amplifier. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 19-200 Hz. 12 x 19 x 17 in; 40 lb.....$799

S10 2-Way Speaker
7½-in woofer, 1-in dome tweeter, 10-in passive radiator. Power handling 200 W; FR 25-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Oak or black grain finish. 12½ x 29 x 10½ in; 33 lb $700/pr

AB805 2-Way In-Wall Speaker
Two 6½-in woofers, 1-in dome tweeter. Power handling 150 W; FR 30-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Paintable white finish. 15½ x 6¼ in $550/pr

PSW100 Powered Subwoofer
8-in driver; 65-W amp. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 22-200 Hz. Black or white. 14 x 11 x 19 in; 36 lb.....$549

LS f/x 2-Way Surround Speaker
Two 4½-in woofers, two 1-in dome tweeters. Features switchable dipolar/bipolar configuration; sloping side baffles. Power handling 100 W; FR 60-26,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 6½ x 11 x 9 in; 9 lb.....$549/pr

M5 2-Way Speaker
6½-in woofer, 1-in dome tweeter. Power handling 125 W; FR 55-23,000 Hz; sens 91 dB SPL/W/m; impedance 8 ohms. Includes mounting brackets. Black or white. 13¼ x 8¼ x 9 in; 10 lb $359/pr
AW-M5. All-weather version of above. White finish.....$449/pr

RM2500C 2-Way Center Speaker
Two 3½-in drivers and ½-in dome tweeter. Power handling 125 W; FR 125-20,500 Hz; sens 89 dB; imp 8 ohms. Black matrix finish. 11¼ x 4⅜ x 5¾ in.....$299

AB705C 2-Way In-Wall Speaker
6½-in woofer and 1-in dome tweeter. Features magnetic shielding. Power handling 125 W; FR 32-25,000 Hz; sens 91 dB; imp 8 ohms. Paintable white finish. 9¾ x 6¼ in cutout dimensions.....$250

PROAC

The following are available in teak, walnut or black-ash finish.

Studio 200 2-Way Speaker
Two 7-in magnesium-frame woofers and 1-in soft fabric dome tweeter. FR 28-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 46 x 9 x 11 in; 40 lb $3,200/pr

Studio 100 Bookshelf Speaker
6½-in woofer and 1-in fabric-dome tweeter. FR 40-30,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 16 x 8 x 10 in; 14 lb $1,400/pr

Tablette III Bookshelf Speaker
4½-in woofer and ¾-in soft-dome tweeter. FR 43-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 11 x 6½ x 9 in; 6 lb.....$900/pr

Polk Audio LS f/x

PSB

Stratus Gold 3-Way Speaker
10-in woofer, 6-in midrange, 1-in aluminum-dome tweeter. Power handling 250 W max; crossovers 250 and 2,200 Hz; FR 36-20,000 Hz ±1 dB; sens 88 dB; imp 4 ohms. Black high-gloss finish $2,350/pr
Black, light, or dark oak finish.....$2,100/pr

Stratus Silver 2-Way Speaker
Two 6½-in woofers, 1-in aluminum-dome tweeter. Power handling 200 W max; crossover points 500 and 2,100 Hz; FR 40-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Black high-gloss finish. 13½ x 38¾ x 9½ in; 60 lb $1,650/pr
Black, light, or dark oak finish.....$1,500/pr

PSB Subsonic III Powered Subwoofer
Tuned-port design with 12-in poly-coated compressed-felt driver. Adjustable level and roll-off controls; phase switch. FR 27-150 Hz; sens 106 dB SPL/W/m. Black oak finish $899

PSB Stratus C5 2-Way Center Speaker
Two 5¼-in woofers, two ½-in dome tweeters. Power handling 150 W max; crossover point 3,000 Hz; FR 20-21,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Dark oak or high-gloss black finish. 19 x 7 x 9⅛ in $500

PSB-500 2-Way Speaker
8-in carbon-filled polypropylene woofer, ¾-in cloth-dome tweeter. Features PVC nitrile woofer surround. Power handling 150 W; crossover 2,200 Hz; FR 50-20,000 Hz ±1.5 dB; sens 92 dB; imp 6 ohms. Black or medium oak finish. 10 x 23 x 12 in; 29 lb $499/pr

Model DSS 2-Way Surround Speaker
Dipole design with two 5¼-in woofers and two ½-in polyflare dome tweeters. Power handling 100 W max; crossover point 3,000 Hz; FR 65-21,000 Hz; sens 89 dB; imp 6 ohms. Black/white finish. 8 x 12 x 9 in; 14 lb $450

PSB-300 2-Way Bookshelf Speaker
6-in polypropylene woofer, ¾-in polyimide-dome tweeter. Features treated-foam woofer surround. Power handling 80 W; crossover point 3,000 Hz; FR 75-20,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Black or medium oak finish. 8½ x 14¼ x 9½ in; 13 lb $299/pr

PSB-200C 2-Way Center Speaker
Two 5¼-in woofers, ½-in dome tweeter. Power handling 125 W max; crossover 3,000 Hz; FR 75-21,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Black oak finish. 19 x 6¼ x 9⅛ in $299

QUAD

ESL-63 US Monitor Electrostatic Speaker
Full-range dipole design. Features 2 protection circuits. Power handling 150 W; FR 32-22,000 Hz -4 dB; sens 86 dB SPL/W/m; imp 8 ohms. Oak finish. 36 x 28 x 11 in; 43 lb.....$5,995/pr

RCA

SP3300BS2 2-Way Bookshelf Speaker
Tuned port design with 6½-in woofer and 1-in dome tweeter. Features magnetic shielding. Power handling 100 W max; FR 70-20,000 Hz. Black. 8 x 14 x 12⅝ in $399/pr

SP1320C 2-Way Center Speaker
Two 3½-in midrange and one 1-in tweeter. Features angled baffle; magnetically shielded. Power handling 100 W max; FR 100-20,000 Hz. Black. 17 x 5⅜ x 8 in.....$199

SP5060S2 Surround Speaker
Tuned port bass reflex design with 3½-in full range driver. Includes wall-mounting template. Power handling 70 W max; FR 100-10,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Charcoal gray or off white. 6 x 7½ x 4 in.....$149/pr

RDL ACOUSTICS

RDL FS-1 2-Way Speaker
Acoustic-suspension design with 8-in woofer and 1-in pulsating-dome tweeter. Designed for specifically for placement on floor away from walls. Lacquered cherry and black finish. Low-frequency limit 40 Hz; power handling 150 W; crossover point 2,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 26 x 11 x 11¼ in.....$549/pr
RDL F-1. As above, designed for use close to front wall and away from side wall.....$549/pr
RDL B-1. As FS-1. Designed for placement on bookshelf or on stand away from walls. Low-frequency limit 45 Hz; 21 x 11 x 11¼ in.....$449/pr
RDL S-1. As F-S1. Designed for placement on stand, shelf, or table close to front wall and away from side wall. Low-frequency limit 50 Hz; 11½ x 11½ x 11½ in.....$449/pr

BG Reference 4a 2-Way Speaker
8-in woofer and 1-in pulsating dome tweeter. Power handling 150 W max; crossover point at 3,000 Hz; FR 46-20,000 Hz; sens 90 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 10 x 19 x 10 in; 15 lb.....$224/pr

BG Mini Reference 2-Way Bookshelf Speaker
6½-in woofer and 1-in pulsating dome tweeter. Power handling 100 W max; crossover point at 3,000 Hz; FR 55-20,000 Hz; sens 90 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 9 x 14 x 8 in; 9 lb.....$173/pr

BG Micro Monitor 2-Way Bookshelf/Surround Speaker
5¼-in woofer and 1-in pulsating dome tweeter. Power handling 75 W max; crossover point at 3,000 Hz; FR 70-20,000 Hz; sens 88 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 7 x 11 x 7 in; 6 lb.....$110/pr

RECOTON

The following systems include a 900-MHz wireless transmitter with a 150-foot range.

WHT-461 Powered Home Theater Add-On System
Designed for use with existing pair of front speakers. 50-W subwoofer; 100-W center speaker; two 25-W wireless surround speakers $799
WHT-460. As above, no center speaker.....$699

W-450 Powered Wireless Speaker System
2 bass-reflex speakers, each with 5-in woofer and 2¼-in tweeter; 25-W rms x 2 amp. Bass-boost, volume, and tuning controls on each speaker. Includes AC adaptors. Black-oak vinyl finish $450

W-440 2-Way Powered Wireless Speaker System
2 bass-reflex speakers with 4-in woofers, 2-in tweeters; 20-W amplifier. Bass boost, mono/stereo, volume controls on each speaker. Includes 3 AC adaptors and phone-to-mini-plug adaptor. FR 50-15,000 Hz. Mounting brackets optional.....$300

ROCK SOLID SOUNDS

Twin Bass Subwoofer
Dual-port design with two 6¼-in drivers. Designed for use with Solid Monitor. Power handling 150 W max; crossover point 120 Hz; FR 38-120 Hz ±3 dB; sens 91 dB SPL/W/m; imp 4 ohms. Black or white. 7¾ x 17¾ x 23¾ in; 22 lb $350

Solid Monitor 2-Way Bookshelf Speaker
Vented enclosure design with 5-in woofer and magnetic fluid-cooled tweeter. Features magnetic shielding; overload protection. Includes wall brackets. Power handling 150 W max; crossover point at 2,500 Hz; FR 75-20,000 Hz ±3 dB; sens 90 dB SPL/W/m;imp 8 ohms. Black or white finish. 9¼ x 6½ x 6 in; 5 lb.....$299/pr

RUARK

Talisman II 2-Way Speaker
Bass-reflex design with 6⅝-in woofer and 1-in textile-dome tweeter. Features precision audio grade 6-element crossover; critically damped MDF construction; floor spikes. Power handling 100 W max; crossover point at 2,800 Hz; FR 48-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Dark walnut, black ash, oak or rosewood-effect veneers. 9¼ x 32¾ x 12½ in; 40 lb $1,700/pr

Templar 2-Way Speaker
Infinite-baffle design with 6⅝-in woofer and 1-in fabric-dome tweeter. Features precision audio grade 8-element crossover; critically damped MDF construction floor spikes. Power handling 100 W max; crossover point at 2,600 Hz; FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Burl walnut-effect, rosewood-effect, or black ash veneers. 7½ x 27⅜ x 10⅛ in; 26 lb $1,100/pr

Sabre 2-Way Bookshelf Speaker
Infinite-baffle design with 6⅝-in woofer and 1-in polyimide-dome tweeter. Features precision audio grade 7 element crossover; damped parti-

cle board with MDF front and rear baffle. Power handling 100 W max; crossover point at 2,400 Hz; FR 60-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Dark walnut or black ash veneers. 9 x 14½ x 10¼ in; 18 lb $899/pr

SHAHINIAN

Obelisk 3-Way Speaker
Rear-mounted passive radiator design with 8-in woofer, two 1½-in titanium-dome midranges, and four W-shaped titanium/polyimide dome supertweeters. Omnidirectional system designed to perform best in the open, away from walls and corners. Dual binding posts. Fitted with four twin-wheel casters suitable for carpeted or hard floors. FR 28-22,000 Hz –3 dB; imp 6 ohms. Oak or walnut finish. 14½ x 29 x 12½ in; 56 lb.....$2,350/pr

Hawk Subwoofer
Hybrid transmission line/rear-mounted passive radiator design with 8-in woofer. Designed for use with Hawk Module or Super Elf speakers. Features adjustable crossover; ¾-in Finland birch enclosure construction; 5-way solid-brass binding posts. Power handling 500 W max; FR 25-250 or 25-500 Hz +0, –3 dB (user's option); imp 6 ohms. 14¾ x 30 x 11¼ in; 60 lb $1,900/pr

Super Elf 2-Way Speaker
Damped, friction-loaded vent design with 5½-in woofer and 1-in titanium-dome tweeter. Features 13-ply Finland birch, cross-braced enclosure; Polyfil and long-haired lamb's wool damping; dual 8-way binding posts. Power handling 150 W max; FR 48-19,500 Hz; imp 6 ohms. Oak or walnut finish. Sanded, ready-to-paint finish available. 8¼ x 14¾ x 9½ in $750/pr

SIGNET

LCR 2-Way Speaker
Designed for home theater usage. Two 6-in woofers and 1-in soft aluminum-dome tweeter. Features magnetic shielding; crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 75 W; crossover point 2,500 Hz; FR 45-20,000 Hz; sens 89 dB SPL/W/m. Black vinyl finish. 7½ x 24 x 14 in; 32 lb $450

SL250B/U 2-Way Bookshelf Speaker
Vented design with 5½-in woofer and ¾-in metallized-polycarbonate dome tweeter. Features crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 100 W; crossover point 3,300 Hz; FR 50-22,000 Hz; sens 88 dB SPL/W/m. Black vinyl finish. 12½ x 7 x 10 in; 12 lb.....$300/pr

SNELL

Type B 4-Way Speaker
10-in rear-firing subwoofer, 10-in woofer, two 5¼-in mineral-filled-polypropylene midranges, 1-in front-firing aluminum-dome tweeter, ¾-in rear-firing aluminum-dome tweeter. Crossover points 40, 275, and 2,700 Hz; FR 20-20,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 4 ohms. 17½ x 48½ x 18 in; 130 lb.....$4,799/pr

Type B Minor 3-Way Speaker
12-in side-firing woofer, two 5¼-in mineral-filled-polypropylene midranges, one titanium-dome tweeter, ¾-in rear-firing metal-dome tweeter. Crossovers 275 and 2,700 Hz; FR 20-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 10⅝ x 48½ x 16 in; 110 lb $3,599/pr

Type D 3-Way Speaker
8-in woofer, 5-in midrange, 1-in titanium-dome tweeter, 1-in rear-firing fabric-dome tweeter. Crossover points 350 and 2,800 Hz; FR 36-20,000 Hz ±1.75 dB; sens 89 dB SPL/W/m; imp 8 ohms. 43 x 18⅝ x 12½ in; 87 lb $1,699/pr

Type K/II 2-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer and ¾-in soft-dome tweeter. Biwire/biamp terminals. Power handling 100 W cont; crossover point 2,700 Hz; FR 70-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 10¾ x 18½ x 7⅞ in; 26 lb $479/pr

Music and Cinema Series
The following are THX-certified.

Music and Cinema Reference 3-Way Speaker
Four 6½-in woofers, two 5¼-in mineral-filled-polypropylene midranges, three 1-in fluid-cooled textile-dome tweeters. Crossover points 80, 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 8 ohms. 9 x 63 x 12 in; 145 lb $6,599

SUB1800 Subwoofer
4th-order vented design with 18-in driver. FR 17-80 Hz; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black-veneer finish. 21½ x 45 x 17 in; 120 lb.....$2,499

LCR500 2-Way Speaker
Two 6½-in woofers, two ¾-in aluminum-dome tweeters. Magnetic shielding. Stand optional. Crossover point 2,700 Hz; FR 80-20,000 Hz; sens 89 dB; imp 8 ohms. High-gloss black-veneer finish. 9½ x 22 x 7½ in; 35 lb $899

SUR500 2-Way Surround Speaker
Dipole design with two 6½-in woofers and two 1-in aluminum-dome tweeters. Power handling 150 W cont avg; crossover points 300 and 2,700 Hz; FR 125-20,000 Hz; sens 85 dB; imp 8 ohms. High-gloss black-veneer finish. 9½ x 16½ x 7⅞ in; 35 lb $899

SUB550 Subwoofer
12-in driver. FR 20-80 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 18¾ x 23⅛ x 11½ in; 60 lb.....$549

SONANCE

D6000 3-Way In-Wall Speaker
8-in dual-voice-coil woofer, 2½-in midrange, ¾-in pivoting-metal dome tweeter. Bass, midrange, and treble EQ switches. Power handling 100 W max; FR 33-21,000 Hz ±2 dB; sens 91 dB SPL/W/m; imp 6 ohms. 10 x 16 x 3 in $959/pr

D5000 3-Way In-Wall Speaker
8-in woofer, 2½-in midrange, ⅝-in pivoting-metal dome tweeter. Bass, midrange, and treble EQ switches. Power handling 100 W max; 45-20,000 Hz ±3 dB; sens 90 dB spl/W/m; imp 8 ohms. 10 x 16 x 3 in.....$559/pr

DL10 Powered Subwoofer
Acoustic-suspension design with 10-in driver, 90-W amp, and variable crossover. FR 40-150 Hz; imp 4 ohms. Black woodgrain finish. 21⅛ x 17⅜ x 17¾ in; 55 lb $549

S3R 2-Way In-Wall Speaker
Coaxial design with 6½-in dual-voice-coil woofer, pivoting 1-in dome-tweeter. Power handling 75 W max; FR 45-20,000 Hz ±3 dB; sens 92 SPL/W/m; imp 6 ohms. White finish. 10 x 3 in $380/pr

M300V 2-Way In-Wall Speaker
4-in woofer, ½-in pivoting-dome tweeter. Features magnetic shielding. Power handling 60 W max; FR 65-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. 6 x 9 x 2 in. $289/pr

Director 20 2-Way Center/Bookshelf Speaker
Coaxial design with 6½-in woofer, pivoting 1-in dome tweeter. Features magnetic shielding. Power handling 75 W max; FR 70-20,000 Hz ±3 dB; sens 87 SPL/W/m; imp 4 ohms. Black wood-grain finish. 9 x 15 x 11 in $279

SONY

SA-VA3 Powered Home Theater System
4 pieces. Front left and right tower speakers with integral subwoofers and angled speakers for center channel; 2 surround speakers. Front left speaker contains 121-W amp with line-level center-channel output, Dolby Pro Logic decoder with 5 surround modes, bass and treble controls. Includes remote control.....$950
SA-VA1. Similar to above, with 100-W amp and no surround speakers $700

SS-M3 2-Way Speaker
Sealed design with 6½-in woofer, 1-in tweeter. Power handling 120 W cont avg; FR 70-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 6 ohms $900/pr

SOTA

Time Domain Model 4 3-Way Speaker
Subwoofer enclosure with 8-in woofer; separate midrange/tweeter enclosure; Kevlar drivers. Biwire/biamp terminals. FR 37-22,000 Hz ±3 dB; power handling 200 W; sens 89 dB. Oak finish. Subwoofer 12 x 32 x 16 in; 60 lb. Midrange/tweeter enclosure 12 x 16½ x 12 in.....$3,995/pr

Panorama Midi-Monitor 2-Way Speaker
2 drivers. Features 1¼-in-wood midrange/tweeter enclosure. Biwire/biamp terminals. FR 58-22,000 Hz ±3 dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 16½ x 12 in $2,095/pr

Time Domain Model 1 2-Way Speaker
2 drivers in vented box. Biwire/biamp terminals. FR 45-22,000 Hz +3 dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 32 x 16 in; 65 lb.....$1,595/pr

SOUND DYNAMICS

THS-15 Powered Subwoofer
Dual-rear-port design with 15-in driver; amp rated at 250 W. Line- and speaker-level inputs. Features overload/thermal protection circuitry. A/V switch; low-pass variable control. Black ash vinyl. 19 x 20 x 20 in $900

R-818 2-Way Speaker
Bass-reflex design with two 8½-in woofers, 1-in trilaminate metal-dome tweeter. Biwire/biamp terminals. Adjustable spiked stand. Power handling 200 W cont avg; crossover point 2,000 Hz; FR 34-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black ash finish. 10 x 43 x 14 in $700/pr

SD 300ti 3-Way Speaker
Bass-reflex design with 8-in woofer, 4½-in midrange, and ¾-in titanium-dome tweeter. Power

handling 175 W cont avg; crossover points 900 and 3,000 Hz; FR 34-22,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 6 ohms. Optional stand. Black ash or oak finish. 11 x 24 x 11 in....$600/pr

R-85 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer, ¾-in titanium-dome tweeter. Power handling 80 W cont avg; crossover point 2,200 Hz; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash finish. 19 x 10 x 10 in.....$280/pr

SOUND LAB

A-3 Electrostatic Speaker
Full-frequency-range design. 75° horizontal dispersion. FR 30-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 74 x 31 x 9 in; 145 lb.....$9,650/pr

Pristine II Electrostatic Speaker
Full-frequency-range design. 60° horizontal dispersion. FR 35-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 60 x 28 x 7 in; 100 lb.....$5,950/pr

Dynastat Electrostatic Speaker System
Hybrid design with 10-in woofer and electrostatic tweeter. Woofer level control. Brilliance adjustor. Features 90° horizontal dispersion. Crossover point 250 Hz; FR 27-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 72 x 17 x 3 in (woofer box: 16 in); 78 lb.....$3,390/pr

SOUNDWAVE BY VERO RESEARCH

Point Source 3.0 2-Way Speaker
Sealed five-sided column with two 8-in woofers and two 1-in soft-dome tweeters, one between the woofers in modified D'Appolito configuration and one firing upward. Features removable plug for raising woofer Q; three-position bass switch. Black grille cloth with high-gloss acrylic top plate. FR 34-20,000 Hz ±3 dB; sens 90 dB; imp 5 ohms. 42 x 12 x 17 in; 60 lb.....$2,490/pr

SPEAKERLAB

The following feature a red oak veneer finish.

SL 5 3-Way Speaker
Bass-reflex design. 8-in woofer, 6½-in midrange, and 1-in dome tweeter. Crossover points 180 and 2,500 Hz; FR 34-21,000 Hz; sens 92 dB; imp 4 ohms. 37 x 11¼ x 13 in; 56 lb.....$659/pr
Kit form.....$569/pr

SL 4 2-Way Speaker
Two 6½-in woofers, one 1-in aluminum dome tweeter. Crossover point 2,500 Hz; FR 35-21,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 32 x 10 x 11⅞ in; 42 lb $539/pr
Kit form.....$449/pr

SL 3 2-Way Bookshelf Speaker
6½-in woofer and ¾-in dome tweeter. Crossover point 2,500 Hz; FR 42-21,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 18 x 9 x 10 in; 22 lb.....$389/pr
Kit form.....$289/pr

SL SW Subwoofer
10-in dual voice-coil driver. Crossover point 150 Hz; FR 35-160 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 14 x 23 x 15⅞ in; 43 lb.....$329
Kit form.....$230

SL C 2-Way Center Speaker
Two 6-in shielded woofers, one ⅝-in polycarbonate shielded tweeter. Crossover point 250 Hz; FR 42-21,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8¼ x 23¼ x 10¼ in; 25 lb.....$239
Kit form.....$219

SPECTRUM AUDIO

Model 208cd 2-Way Speaker
Bass-reflex design. 8-in woofer with coaxially mounted ¾-in polycarbonate-dome tweeter. Features ¾-in MDF enclosure with asymmetrical, antiresonance bracing. Power handling 350 W max; crossover point at 2,800 Hz; FR 29-21,000 ±3 dB: sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash finish with black knit grille. 11 x 36 x 12 in; 55 lb.....$599/pr
Model 108cd. Similar to above, but woofer has aluminum instead of Kapton former. ¾-in MDF baffles with ½-in MDF sides. Power handling 200 W max; crossover point at 3,500 Hz; FR 49-21,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. 10½ x 15½ x 9¾ in; 19 lb.....$399/pr

Model 106cd 2-Way Speaker
Bass-reflex design with 6½-in woofer and ¾-in polycarbonate-dome tweeter. Power handling 125 W max; crossover point at 3,500 Hz; FR 55-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black vinyl finish with black knit grille. 7¾ x 8½ x 12½ in; 10 lb.....$249/pr

SPICA

Model TC60 2-Way Speaker
Ported enclosure (QB3 alignment) with 6½-in woofer and 1-in cloth-dome tweeter. Features 4th-order Bessel crossover; computer-derived tweeter crossover (approximately 1st order response); sloping baffle to time-align drivers' output; thick acoustic abosorption blanket to reduce cabinet edge diffraction effects. Power handling 60 W cont avg; FR 48-20,000 Hz +0, –3 dB; sens 87 dB SPL/W/m; nom imp 8 ohms. Cherry finish. 11½ x 21¼ x 10½ in; 26 lb.....$895/pr
Black finish.....$825/pr
Oak finish.....$795/pr

SYMDEX

Gamma Signature 2-Way Speaker
Vented design with 7-in dual-voice-coil Neoflex cone woofer and 1-in aluminum-dome tweeter. Features cross bracing; polypropylene capacitors. Power handling 150 W; crossover point at 2,300 Hz; FR 45-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms $2,250/pr

Thiel CS1.5

TANNOY

D-700 3-Way Speaker
10-in woofer, 10-in dual-concentric driver. Twin-ducted port reflex enclosure. Max power handling 300 W; FR 35-30,000 Hz; sens 93 dB; imp 6 ohms. Black, walnut, or rosewood veneer finish. 39 x 15 x 14 in, 90 lb $4,795/pr

D Series
The following feature a trapezoidal-shaped cabinet and a black woodgrain vinyl finish.

Model D70 3-Way Speaker
Sealed enclosure. 8-inch woofer, 8-in dual-concentric driver with center-mounted tweeter. Power handling 300 W max; FR 45-30,000 Hz; sens 91 dB; imp 6 ohms. 32 x 11 x 10 in; 37 lb.....$1,299/pr

Model D60 3-Way Speaker
6½-in woofer, 6½-in dual-concentric driver with center-mounted 1-in aluminum tweeter. Power handling 250 W max; FR 50-30,000 Hz; sens 90 dB; imp 6 ohms. 28 x 11 x 9 in, 24 lb.....$999/pr

Model D30 3-Way Speaker
Sealed enclosure with 6½-in woofer, 6½-in midrange driver, 1-in tweeter. Max power handling 200 W; FR 50-30,000 Hz; sens 89 dB; imp 8 ohms. 28 x 11 x 9 in, 24 lb $799/pr

Model D20 2-Way Bookshelf Speaker
6½-in woofer, 1-in tweeter. Ducted port enclosure. Max power handling 150 W; FR 55-30,000 Hz; sens 87 dB; imp 8 ohms. 16 x 11 x 9 in, 15 lb $399/pr

TDL

RTL2 Speaker
Reflex transmission-line design with 6¾-in woofer, ¾-in soft-dome tweeter. FR 40-20,000 Hz; sens 87 dB; imp 8 ohms. Black ash or rosewood finish. 28¾ x 8 x 9¼ in $600/pr

TECHNICS

SB-FW50 Subwoofer/Satellite System
Bass module with four 6⅝-in drivers; 2 satellites, each with four 3-in cone drivers. Features Helmholtz subwoofer design with 2 ports. Magnetic satellite shielding. Bass module 16⅝ x 9⅝ x 14⅞ in. Satellites 16⅝ x 5⅜ x 4⅜ in $400

SB-CX700 3-Way Speaker
12-in woofer, 4-in midrange, 1-in dome tweeter, 13-in passive radiator. Features Mica diaphragms; rounded baffle edges. Tweeter attenuator. Power handling 200 W; sens 88 dB SPL/W/m; imp 6 ohms. 14⅜ x 35¼ x 12 in; 55 lb.....$350
SB-CX500. As above, 10-in woofer, 11-in passive radiator. Power handling 150 W. 12⅝ x 32⅛ x 12 in; 40 lb.....$300

THIEL

The drivers used in most of the following models use a short-coil/long-gap magnet structure to reduce distortion. All are covered by a 10-year warranty and are available with a walnut or black wood finish.

CS7 4-Way Speaker
12-in woofer, 6½-in woofer, 3-in midrange with coaxially mounted 1-in metal-dome tweet-

er. Features cast concrete baffle. FR 25-20,000 Hz ±1.5 dB; sens 87 SPL/W/m; imp 4 ohms. 55 x 14 x 19 in; 180 lb $8,500/pr

CS3.6 3-Way Speaker
10-in woofer, 4½-in midrange, 1-in metal-dome tweeter. FR 29-20,000 Hz ±1.5 dB; sens 86 SPL/W/m; imp 4 ohms. 48½ x 12½ x 17 in; 107 lb $3,900/pr

CS2.2 3-Way Speaker
8-in double-surface, air-core diaphragm woofer, 4-in midrange, 1-in metal-dome tweeter. FR 35-20,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms, 42 x 12 x 13 in; 70 lb $2,750/pr

CS1.5 2-Way Speaker
6½-in woofer, 1-in metal-dome tweeter. Magnetically shielded. FR 42-22,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. 33 x 8½ x 11 in; 42 lb $1,990/pr

CS.5 2-Way Speaker
6½-in, 1-in metal-dome tweeter. FR 55-20,000 ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. 31 x 8 x 11 in; 36 lb $1,350/pr

SCS 2-Way Speaker
Ported design with 6½-in cone, 1-in coaxially-mounted tweeter. Magnetic shielding. FR 66-10,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 4 ohms. 16 x 8½ x 9 in; 23 lb $1,350/pr

TRIAD

InRoom Gold Powered Subwoofer
Push-pull design with two 10-in woofers; integral amp rated at 250 W. Features 12-dB/oct low-pass filter variable from 50-180 Hz; center-channel recovery circuit; servo control. Independent left, center, and right inputs. Input level control; variable phase. FR 20-180 Hz –3 dB. 19¼ x 17¼ x 17½ in $1,250
InRoom Silver. As above, two 8-in woofers. 17¼ x 15⅝ x 16 in $1,000
InRoom Bronze. As InRoom Gold, one 10-in woofer; amp rated at 150 W. No push-pull design. 13⅝ x 14⅜ x 13 in $750

InRoom HT Gold 2-Way Satellite Speaker
Sealed design with 7-in woofer and 1⅛-in fabric-dome tweeter. Magnetic shielding optional. Threaded inserts for 25 Series OmniMount wall brackets (optional). Power handling 125 W; FR 72-20,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 7⅞ x 13¾ x 7½ in $375

VANDERSTEEN

Model 2Ce 3-Way Speaker
10-in long-fiber active acoustic coupler, 8-in woofer, 4½-in midrange, 1-in metal-alloy tweeter. Power handling 160 W; crossover points 600 and 5,000 Hz; FR 28-29,125 Hz; sens 86 dB SPL/W/m; imp 7 ohms. 16 x 39¾ x 10¼ in; 63 lb $1,295/pr

Model 2W Powered Subwoofer
Slot-loaded design with three 8-in drivers; 300-W amp. Features feed-forward error correction; 6-dB/oct crossover. Adjustable sens to match main speakers with efficiency ratings of 82-94 dB. Crossover point 80 Hz; FR 24-80 Hz. 18½ x 18 x 17 in; 91 lb $1,250

VSM-1 2-Way On-Wall Speaker
Shielded coaxial design with 6½-in woofer and 1-in critically damped fabric-dome tweeter. Features 6 dB/oct crossover. Power handling 100 W; crossover point at 3,500 Hz; FR 70-21,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. 12⅛ x 23½ x 5 in; 30 lb $795/pr

VCC-1 2-Way Center Speaker
Shielded coaxial design with 6½-in woofer and 1-in critically damped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point 3,500 Hz; FR 150-21,000 Hz proximity switch off, 300-21,000 Hz proximity switch on; sens 86 dB SPL/W/m; imp 8 ohms. 12⅛ x 9¼ x 10⅛ in; 29 lb $495

VELODYNE

DF 661 3-Way Speaker
6-in woofer, 6-in midrange, and 1-in tweeter. Features "distortion-free" aluminum-cone drivers. Power handling 300 W; FR 60-20,000 Hz ±2 dB $1,799/pr

F-1200R Powered Subwoofer
12-in driver; amplifier rated at 100 W. Features servo control; 85 Hz high pass filter. Line-level input/output; speaker-level input/output. Adjustable low band 40-100 Hz; remote control. FR 20-85 Hz ±3 dB $1,095

VA-1012X Powered Subwoofer
10-in driver; amplifier rated at 80 W. Features servo control; 12-in passive radiator; gain compressor circuit; passive crossover at 85 Hz, 6 dB per oct. Line-level input/output; speaker-level input/output. FR 28-85 Hz ±3 dB $749

LD-3C 2-Way Center Speaker
Two 6-in woofers and 1-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz $649

VA-810X Powered Subwoofer
8-in driver: amplifier rated at 60 W. Features 10-in passive radiator; gain compressor circuit; passive crossover at 85 Hz, 6 dB per oct. Line-level input/output; speaker-level input/output. FR 35-85 Hz ±3 dB $595

LD-2 2-Way Speaker
6-in woofer and 1-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz ± 2 dB $399

VMPS

Tower II Special Edition 3-Way Speaker
Three 12-in woven carbon-fiber woofers, 5-in cone midrange, 1-in Focal dome tweeter, and 2-in ribbon supertweeter. 45 x 15 x 16 in; 105 lb $1,876/pr
Kit form $1,476/pr

Tower II 3-Way Speaker
Three 12-in butyl-surround woofers, 5-in midrange, 1-in dome tweeter, and 1-in piezo or ribbon supertweeter. Biwire/biamp terminals. Light oak, dark oak, or satin black finish. 43 x 15 x 16 in; 105 lb $649
Kit form $499

Larger Subwoofer
Dual 12- and 15-in drivers. Optional crossovers. FR 17-250 Hz ±3 dB. Oak or walnut veneer finish. 39 x 21 x 17 in; 150 lb $649
Kit form $529

Mini Tower IIa 3-Way Speaker
Two 10-in woven carbon-fiber woofers, 5-in midrange, two 1-in dome tweeters, and piezo or ribbon supertweeter. Light oak, dark oak, or satin black finish. 35 x 12 x 16 in; 80 lb $479
Kit form $379

QSO 626 Speaker
Dual 6½-in woofers. Shielded. FR 42-18,000 Hz +0, –3 dB. Oak veneer finish. 22 x 9 x 13 in; 35 lb $349
Kit form $289

WHARFEDALE

Modus Sub-Bass Subwoofer
Bandpass-tuned, double-cavity enclosure with two 6⅝-in drivers. Features fire-retardant acrylic wadding. Spring-clip inputs and outputs for both channels. Power handling 100 W x 2; FR 35-120 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black ash-effect vinyl with black front. 8⅞ x 19⅝ x 15¼ in $349

Modus Mini 2-Way Speaker
Passive-radiator design with 4-in woofer, 4-in bass radiator, and ½-in tweeter. Intended for stand or wall mounting. Features magnetic shielding; rotating tweeter housing and illuminated "living ruby" tweeter dome. Spring clip inputs and outputs. Power handling 50 W (program); FR 80-22,000 Hz; sens 86 dB; imp 6 ohms. Black finish. 5¾ x 15½ x 5 in $299/pr
Modus Micro. Similar to above, but rear-ported bass-reflex design with no bass radiator. Stands or wall-mount brackets optional. Power handling 50 W; FR 100-22,000 Hz; sens 86 dB SPL/W/m; imp 6 ohms. 5¾ x 9⅜ x 5 in $229/pr

Modus Centre 2-Way Center Speaker
Rear-ported, passive-radiator design with 4-in woofer, 4-in bass radiator, and 4-in high-frequency driver with copper-capped pole piece. Features magnetic shielding. Spring clip inputs and outputs. Power handling 60 W (program); FR 80-15,000 Hz; sens 88 dB SPL/W/m; imp 6 ohms. Black finish. 19¼ x 5¾ x 5 in $229

YAMAHA

NS-A2835 3-Way Speaker
Two 8-in woofers, 4-in midrange, dome tweeter. Magnetic shielding. Power handling 140 W max; FR 50-20,000 Hz; imp 8 ohms. Black pebble finish. 10½ x 42 x 14 in $499/pr

NS-ACW1 Subwoofer/Center Speaker System
Bass-reflex subwoofer with two 10-in drivers; center-speaker subenclosure with 6½-in woofer and 1-in tweeter. Combines subwoofer and center speaker into TV stand-type cabinet. Features 12-dB/oct subwoofer crossover. Magnetic shielding. Power handling 160 W max; FR 25-500 Hz sub, 50-20,000 Hz center. Black pebble finish. 34⅜ x 12¾ x 25 in $349

NS-A835 3-Way Bookshelf Speaker
12-in woofer, 5-in midrange, and 1-in dome tweeter. Black oak vinyl finish $300/pr

NS-AC300 2-Way Center Speaker
Two 6½-in woofers, 1-in titanium-dome tweeter. Features angled front baffle. Gold-plated 5-way binding posts. Magnetic shielding; tweeter-level control. Power handling 220 W max; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. Gloss black finish. 23½ x 7½ x 9½ in $299

NS-A635 3-Way Bookshelf Speaker
8-in woofer, 5-in midrange, and ¾-in dome tweeter. Black oak vinyl finish $175/pr

DIRECTORY OF MANUFACTURERS

Acoustic Research, 535 Getty Ct., Bldg. A, Benicia, CA 94510
800-969-2748

Acurus, Mondial Designs, 20 Livingstone Ave., Dobbs Ferry, NY 10522
914-693-8008

Adcom, 11 Elkins Rd., E. Brunswick, NJ 08816
908-390-1130

ADS, One Progress Way, Wilmington, MA 01887
617-729-1140

Advent, Jensen, 25 Tri-State Intl. Office Ctr. #400, Lincolnshire, IL 60069
800-477-3257

Aiwa, 800 Corporate Dr., Mahwah, NJ 07430
800-289-2492

Allison Acoustics, 478 Stanford Ave., Danville, KY 40422
606-236-8298

Altec Lansing, P.O. Box 277, Milford, PA 18337
800-548-0620

AMC, Weltronics, 1414 S. Fair Oaks Ave., Suite 7, S. Pasadena, CA 91030
818-799-6396

Apogee Acoustics, 35 York Ave., Randolph, MA 02368
617-963-0124

Aragon (see **Acurus**)

Arcam, Audio Influx, P.O. Box 381, Highland Lakes, NJ 07422
201-764-8958

Atlantic Technology, 343 Vanderbilt Ave., Norwood, MA 02062
617-762-6300

Audioaccess, 26046 Eden Landing Rd., Suite 5, Hayward, CA 94545
510-293-0183

Audio by Van Alstine, 2202 River Hills Dr., Burnsville, MN 55337
612-890-3517

Audio Concepts/ACI, 901 S. 4th St., La Crosse, WI 54601
608-784-4579

Audio Design Associates, 602-610 Mamaroneck Ave., White Plains, NY 10605
914-946-9595

Audiofile Home Theater, 1144 N. Grove St., Anaheim, CA 92806
714-666-0313

Audio Innovations, 535 Getty Ct., Building A, Benicia, CA 94510
707-747-0151

Audio Research, 5740 Green Circle Dr., Minnetonka, MN 55343-4424
612-939-0600

AudioSource, 1327 N. Carolan Ave., Burlingame, CA 94010
415-348-8114

Audire, 18474 Amistad St., Unit E, Fountain Valley, CA 92708
714-968-1236

Avid Dynamics, P.O. Box 192, Marlboro, NH 03455
603-876-4400

Axiom, Hwy. #60, Dwight, Ontario P0A 1H0
705-635-2222

Bag End Loudspeakers, P.O. Box 488, Barrington, Il 60011
708-382-4550

B&K Components, 2100 Old Union Rd., Buffalo, NY 14227-2725
800-543-5252

B&W, Equity International, 54 Concord St., North Reading, MA 01864-2699
800-370-3740

Bang & Olufsen, 1200 Business Ctr. Dr., Suite 100, Mt. Prospect, IL 60056
800-323-0378

Berning Company, 12430 McCrossin Lane, Potomac, MD 20854
301-926-3371

BIC America, 883 Hampshire Rd., Suite E, Stow, OH 44224
216-928-2011

Blue Room Loudspeakers (see **B&W**)

Bose, The Mountain, Framingham, MA 01701
800-444-2673

Boston Acoustics, 70 Broadway, Lynnfield, MA 01940
617-592-9000

Boulder Amplifiers, 4850 Sterling Dr., Boulder, CO 80301
303-449-8220

Bozak Audio Laboratories, 539 Norwich Ave., Taftville, CT 06380
203-866-1510

Bryston Limited, RFD #4, Box 2255, Montpelier, VT 05602
802-223-6159

California Audio Labs, 16812 Gothard St., Huntington Beach, CA 92647
714-841-1140

Camber, 3700 Griffith #338, Montreal, Quebec H4T 1A7
514-738-3225

Cambridge Physics, P.O. Box 192, Marlboro, NH 03455
603-876-4400

Cambridge SoundWorks, 311 Needham St., Newton, MA 02164
800-252-4434

Canon, One Canon Plaza, Lake Success, NY 11042
516-488-6700

Canton, 915 Washington Ave. S., Minneapolis, MN 55415-1245
612-333-1150

Carver, P.O. Box 1237, Lynnwood, WA 98046
206-775-1202

Celestion Industries, 89 Doug Brown Way, Holliston, MA 01746
508-429-6706

Cello Ltd., 315 Peck St., New Haven, CT 06511
203-867-4008

Cerwin-Vega, 555 E. Easy St., Simi Valley, CA 93065
805-584-9332

Chase Technologies, 111 Second Ave. N.E., Suite 700A, St. Petersburg, FL 33701
800-531-0631

Classé Audio, 9414 Cote de Liesse, Lachine, Quebec H8T 1A1
514-636-6384

Coda, Coda Technologies, 9941 Horn Rd., Unit A, Sacramento, CA 95827
916-363-4653

Conrad-Johnson Design, 2733 Merrilee Dr., Fairfax, VA 22031
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Continuum (see **Coda**)

Counterpoint, 2281 Las Palmas Dr., Carlsbad, CA 92009
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818-707-8504

Day Sequerra, 535 Getty Ct., Bldg. A, Benicia, CA 94510
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DB Systems, P.O. Box 460, Rindge, NH 03461
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Dennesen Electrostatics, 715 Hale St., Beverly, MA 01915
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Dual of America, 19 W. 44th St., Suite 1010, New York, NY 10036
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516-434-1200

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Goldstar, 1000 Sylvan Ave., Englewood Cliffs, NJ 07632
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Infinity, 20630 Nordhoff St., Chatsworth, CA 91311
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Jamo, United Audio Centers, 1907 Janke Dr., Northbrook, IL 60062
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Meridian, 3800 Camp Creek Pky., Bldg. 2400, Suite 112, Atlanta, GA 30331
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Monitor Audio USA, P.O. Box 1355, Buffalo, NY 14205-1355
905-428-2800

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800-663-9352

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NAIM, 1748 N. Sedgwick St., Chicago, IL 60614
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NHT (Now Hear This), 535 Getty Ct., Building A, Benicia, CA 94510
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Nikko, AVS Technologies, 2100 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4
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NSM, EuroSon America, 40 Cain Dr., Brentwood, NY 11717
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OCM Technology, 1237 E. Main St., Building 2, Rochester, NY 14609
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Ohm Acoustics, 241 Taaffe Pl., Brooklyn, NY 11205
718-783-1111

Onkyo, 200 Williams Dr., Ramsey, NJ 07446
201-825-7950

Optimus, Radio Shack, 700 One Tandy Center, Ft. Worth, TX 76102
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Paradigm, AudioStream, P.O. Box 2410, Niagara Falls, NY 14302
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Quicksilver Audio, 5635 Riggins Ct., #15, Reno, NV 89502
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Recoton, 2950 Lake Emma Rd., Lake Mary, FL 32746
800-732-6866

Rock Solid Sounds, Equity International, 54 Concord St., North Reading, MA 01864-2699
800-370-3742

Rotel, Equity International, 54 Concord St., North Reading, MA 01864-2699
800-370-3741

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Sansui, 210 Clay Ave., Lyndhurst, NJ 07071
201-460-9710

Shahinian Acoustics, 33 A/B Cedarhurst Ave., Medford, NY 11763
516-736-0033

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Signet (see **Design Acoustics**)

Snell Acoustics, 143 Essex St., Haverhill, MA 01832
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Sonance, 961 Calle Negocio, San Clemente, CA 92672
714-492-7777

Sonographe (see **Conrad-Johnson**)

Sony, One Sony Dr., Park Ridge, NJ 07656
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Sota, 16135 New Ave. #2, Lemont, IL 60439
800-772-7682

Sound Dynamics (see **Energy**)

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801-266-6999

Soundstream, 120 Blue Ravine Rd., Folsom, CA 95630
916-351-1288

Soundwave, Vero Research, 1150 University Ave., Rochester, NY 14607
716-271-7930

Speakerlab, 6307 Roosevelt Way N.E., Seattle, WA 98115
206-523-2269

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Spica, 3425 Bryn Mawr N.E., Albuquerque, NM 87107
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Symdex Audio Systems, 86 Summer St., Manchester, MA 01944
508-526-8765

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519-745-1158

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Teac, 7733 Telegraph Rd., Montebello, CA 90640
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Vandersteen Audio, 116 W. 4th St., Hanford, CA 93230
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Velodyne Acoustics, 1070 Commercial St., San Jose, CA 95112
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VMPS, Itone Audio, 3429 Morningside Dr., El Sobrante, CA 94806
510-222-4276

Wharfedale (see **Mission**)

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800-492-6242

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If you thought it was too good to be true... You were right.

Unfortunately, some of our speaker prices in the fall1995 Stereo Buyers Guide were **misprinted**. We greatly appreciate *Stereo Review* giving us the opportunity to print a correct list of 1995 prices **per speaker**. If you have any questions, please call us at **1-800-KLIPSCH**.

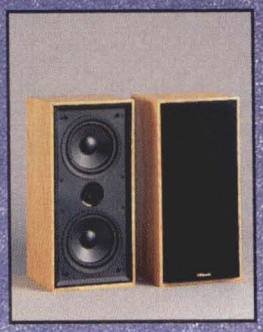
Judy K Klipsch Fred S Klipsch

epic series (pictured)
CF 4 $1250 each
CF 3 $1000 each
CF 2 $750 each
CF 1 $550 each

KG Floorstanding
(pictured)
KG 5.5 $450 each
(not shown)
KG 4.5 $375 each
KG 3.5 $300 each

Heritage Line
(pictured)
Klipschorn $2000 each
Chorus II $895 each
Quartet $525 each
Forte II $649 each
(not shown)
Belle Klipsch $1500 each
La Scala $978 each
Heresy II $465 each

Powered Subwoofers
(pictured)
SW 15 Series II $1500 each
(not shown)
SW 12 Series II $1000 each
SW 10 Series II $750 each
SW 8 Series II $550 each
SW V $499 each



KG Bookshelf
(pictured)
KG 2.5 $225 each
(not shown)
KG 1.5 $175 each
KG .5 $125 each

Klipsch THX®
(pictured)
KT-LCR $500 each
KT-SW $1700 each
KT-DSV $325 each
(not shown)
KT-DSW $350 each.

Center Channels
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(not shown)
KV 2 $250 each
KV 1 $200 each

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(pictured)
IW-200 $235 each*
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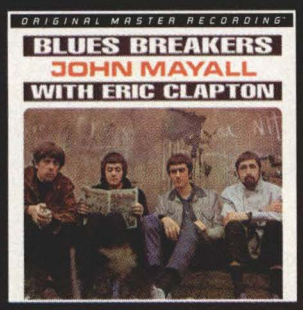

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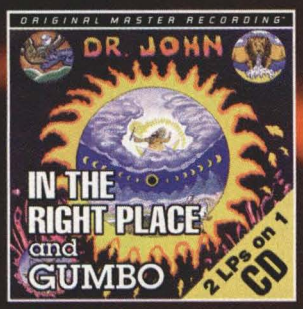

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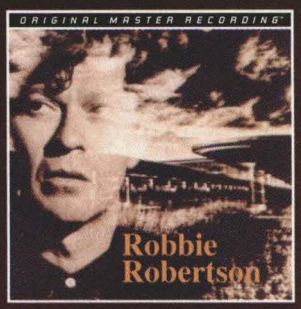

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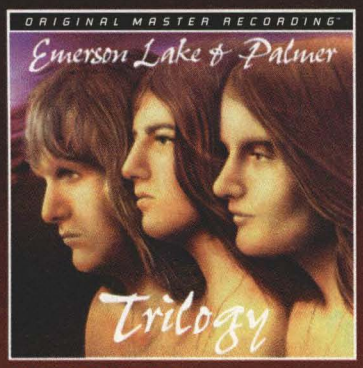

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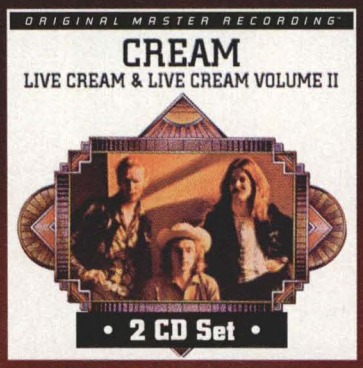

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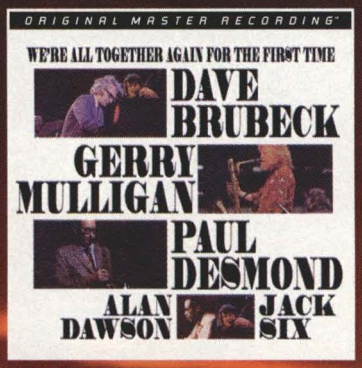

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CIRCLE NO. 43 ON READER SERVICE CARD

BEST OF THE MONTH REVIEWS

STEREO REVIEW'S CRITICS CHOOSE THE OUTSTANDING CURRENT RELEASES

Greg Brown on the Road

Greg Brown's voice is a gruff, seafaring baritone, trolling at the bottom of its register in search of a tune. It's not conventionally pretty, but it's just right for his songs—contemporary folk and blues veined with gospel and rock and wrapped around hard-won meditations on sensuality, mortality, and spirituality. In "The Poet Game," his tenth album, the forty-five-year-old son of an itinerant preacher and "Prairie Home Companion" favorite reflects on a life lived as a poet—a singer-songwriter—and wonders if he would do it all again if he had the choice.

Traveling the road, the circuit of his craft, Brown's poet runs into the comical characters that populate the latest *Boomtown*, the ghosts of old lovers who still gnaw at his heart (*Lately*), and his own frequent inability to make the right decisions (*One Wrong Turn*), often with irreversible results. At times, he also encounters his alter ego. In *Ballingall Hotel*, a place he goes to do things he might not always report, he knocks on the wrong door one night and finds it answered by himself as an old man—"so drunk and so poor" he thinks he won't visit that ugly old hotel again. But of course he does, just as he receives one day the disturbing specter of *Sadness*, a temptress and seducer who comes to do to him what he's done to others. Creepy and affecting, the song's hiccupping chorus becomes a mocking ode to guilt and shame.

Brown's ambivalence about living a life beyond the established parameters of morality and taste comes to the forefront in *Lord, I Have Made You a Place in My Heart*, a down-on-my-knees plea for forgiveness and salvation. But at the same time the protagonist is clearing away a spot "among the rags and the bones and the dirt . . . and old moving boxes full of hurt," he recants, hoping the Lord will "take a good look—and then leave." The Devil wins out, after all.

"The Poet Game" is full of unforgettable images and well-lit snapshots of the human condition. Yes, it's reminiscent of middle-period Bob Dylan—and blessed with the snake-charm electric and Weissenborn lap guitars of Bo Ramsey as well as a raw knot of temperate session players. But on its own terms it's a powerful statement about trying to make sense out of missed opportunity and discarded treasures—large and civic, small and private. Think of it as an elegant examination of scar tissue. *Alanna Nash*

PHOTO: ANN MARSDEN/RED HOUSE

GREG BROWN
The Poet Game
Brand New '64 Dodge; Boomtown; The Poet Game; Ballingall Hotel; One Wrong Turn; Jesus and Elvis; Sadness; Lately; Lord I Have Made You a Place in My Heart; My New Book; Driftless; Here in the Going Going Gone
RED HOUSE 68 (53 min)

Emanuel Ax Explores Haydn

When Emanuel Ax's disc of four Haydn sonatas was issued by CBS Masterworks nearly six years ago, there was no announcement of a complete cycle, although the pianist was quoted as saying he would like to record one. It is only now that a second such

collection has appeared, and there is still not so much as a "Vol. II" in the labeling to indicate an ongoing series. With the passing of years there have been some changes in the packaging—the label is called Sony Classical now—but obviously not in the depth of Ax's commitment to Haydn; this set of sonatas is even richer and more stimulating than its predecessor.

Three of the four sonatas in the new collection are in minor keys and contain no small amount of drama. Ax makes it clear at the outset, in the Sonata No. 47, in B Minor, that he takes this music very seriously, that he will realize its character by keeping the lines clean and the momentum solid rather than by introducing gratuitous interpretive emphases. The alert, straightforward delivery of the B Minor Sonata's remarkable finale realizes its almost operatic proportions while assuring the listener there will be no spillover into histrionic excess.

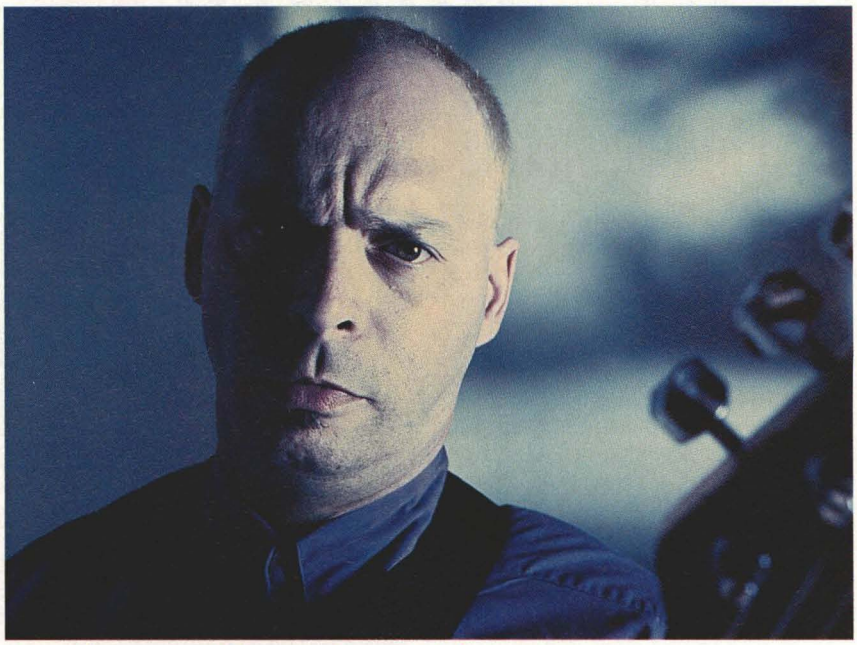
The same can be said of the way Ax presents the subtly different drama of the succeeding Sonata in E Minor, No. 53, and in the extended opening *moderato* of the two-movement Sonata No. 32, in G Minor, he achieves an extraordinary range of mood and feeling with the very simplest of means. The program very effectively concludes with the relatively sunny E-flat Major Sonata, No. 59, which relieves the tension of the three preceding works without any diminution of substance.

Whatever emotional character one feels in these performances seems to arise directly and unedited out of Haydn's own creative impulse. More than any pianist who has recorded these sonatas since Gilbert Kalish (whose Nonesuch series was not completed), Ax succeeds in balancing sobriety with wit and intellectual power with pure virtuosity. The recorded sound tends to be a little plummy here and there, but in general it is both lifelike and well-defined. *Richard Freed*

J. HENRY FAIR/SONY CLASSICAL

Pianist Emanuel Ax

HAYDN:
Piano Sonatas Nos. 32, 47, 53, 59
Emanuel Ax
SONY CLASSICAL 53635 (61 min)



WILLIAM HAMES/LEVINE SCHNEIDER

Wayne Kramer: youthful aggression and adult smarts

Wayne Kramer Makes Punk Rock For Grown-Ups

Wayne Kramer played guitar with the MC5, a band whose name of late is frequently preceded by the word "legendary." And with good reason: The MC5's music—an incendiary and, in retrospect, daringly original amalgam of high-energy British hard rock à la the Who, the R&B roots of their Motown adolescence, and Sixties free jazz—was one of the crucial elements in the evolution of both heavy metal and punk. Now Kramer has returned, backed by some of the young turks he's inspired over the years, with "The Hard Stuff," his first proper solo effort in ages. And, not surprisingly, it's a glorious contradiction—a punk-rock record for adults.

On one hand, it's loud, fast, angry, political, and funny, all descriptions you could have applied to Kramer's original band. In fact, in many ways you can look on it as the fourth MC5 album, the one they never made (Kramer himself makes that point with a passionately felt cover of the 5's *Poison*). But on the other hand, "The Hard Stuff" is also quite obviously the product of a grown-up perspective, and it stakes out its own contemporary territory through some exceptionally sharp lyrics and genuinely inspired instrumental support from a bunch of latter-day punkers, including members of Suicidal Tendencies and Bad Religion.

In *Pillar of Fire*, for example, when Kramer describes 1994 America ("The Huxtables can't save us / Willy Horton takes the point / St. Theresa of the Roses works a topless joint"), the political message is altogether more sly than in the old days, the 5's passionate agitprop now replaced by corrosive wit and satire. And there's more of a pop edge here than the 5 usually mustered; the songs are concise, tuneful, and beautifully constructed. Many of them, like the opening *Crack in the Universe*, reverberate in your head as classics after one or two listenings.

Still, none of this newfound sophistication renders the music any less tough. Kramer's guitars still blaze at dangerous speed, and his vocals (underutilized in the Sixties) have just the right teenage insouciance. As a result, "The Hard Stuff" is the coolest example of youthful aggression tempered with adult smarts this side of John Hiatt's new live album, a blast (in more than one sense of the word) from start to finish.

A sad postscript: I got "The Hard Stuff" just a few days after word came that Fred "Sonic" Smith, Kramer's guitar partner in the MC5, had died suddenly. For what it's worth—and this may be the highest praise I can give the album—I'm pretty sure Smith would have adored it.

Steve Simels

WAYNE KRAMER
The Hard Stuff
Crack in the Universe; Junkie Romance; Bad Seed; Poison; Realm of the Pirate Kings; Incident on Stock Island; Pillar of Fire; Hope for Sale; Edge of the Switchblade; Sharkskin Suit; So Long Hank
EPITAPH 86447 (44 min)

Honegger's Requiem for Europe

Arthur Honegger's hard-edged and somber Symphonies Nos. 2 and 3, composed during and in the immediate aftermath of World War II, receive at the hands of Mariss Jansons and the Oslo Philharmonic their finest recorded realizations since Karajan's memorable 1973 versions for Deutsche Grammophon. This is not to denigrate other distinguished recordings, but rather to assert that the virtuosity and expressive passion that Jansons and his orchestra achieve can only be described as exalted, and EMI has come through with tremendously brilliant and full-bodied sound from Oslo's acoustically excellent Konserthus.

The Symphony No. 2, for strings alone, has a dark, agitated first movement, an intensely grim central slow movement growing out of a two-note ostinato figure, and an exultant finale that culminates in a chorale with melodic line doubled by trumpet. The Symphony No. 3 ("Liturgical") opens with a movement titled "*Dies irae*" that bespeaks the devastation visited upon the European continent in musically wrathful terms—the brass figures almost sound like an S-O-S in Morse code. The middle movement, "*De profundis clamavi*" ("Out of the depths I cry"), is in the nature of a Requiem for European civilization, with just a touch of light gleaming through midway. The "*Dona nobis pacem*" finale, anything but peaceful at the start with its mindless marching cadence, suggests redemption at the close with seraphic bird song from the solo flute.

The filler piece on the disc, Honegger's celebrated youthful evocation of a steam railroad, *Pacific 231* (the numbers refer to the configuration of drive-wheels), gets the most tautly exciting run that has come my way over the past fifty years. Jansons

PAUL HOF/SHUMAN ASSOC.

Conductor Mariss Jansons

not only gets the hang of the piece as cinematic tone painting but, more important, grasps its fundamental contrapuntal structure. The result is viscerally thrilling.This CD is a *must* for both musical content and sound quality.

David Hall

HONEGGER:
Symphony No. 2; Symphony No. 3 ("Liturgical"); Pacific 231
Oslo Philharmonic, Jansons cond.
EMI 55122 (58 min)

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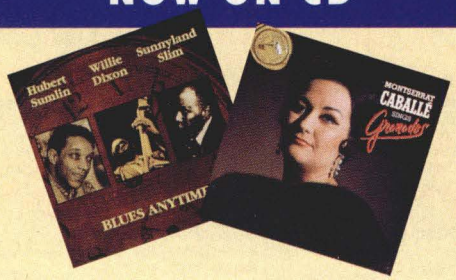

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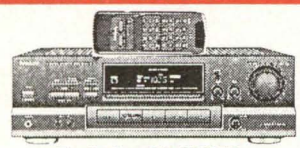

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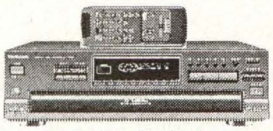

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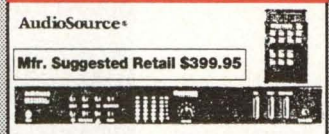

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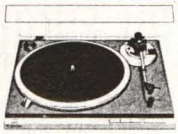

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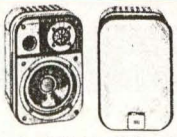

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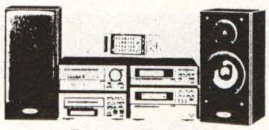

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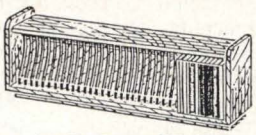

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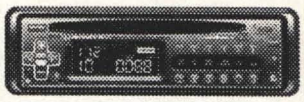

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POPULAR MUSIC REVIEWS

NEW RECORDINGS REVIEWED BY CHRIS ALBERTSON, FRANCIS DAVIS, PHYL GARLAND, RON GIVENS, ROY HEMMING, ALANNA NASH, PARKE PUTERBAUGH, AND STEVE SIMELS

EAGLES
Hell Freezes Over
GEFFEN 23725 (74 min)
Performance: Accurate
Recording: Very good

You've heard this before: A guy goes to see a doctor. The doctor says, "Have you had this before?"

"Yes," says the guy.

"Well," says the doc, "You've got it again."

Same thing applies to the new Eagles album. Have you liked them before? You'll like them again. Have you hated them before? You'll hate them again. Not much cared before? You won't much care again.

Yes, you've heard this before.

"Hell Freezes Over" contains eleven familiar Eagles tunes recorded live before an audience at the taping of an MTV special. It's a remarkable performance, as the band attempts to reproduce, almost note for note, their original recordings. Imagine rock-and-roll transformed into the compulsory portion of a figure-skating competition—instead of toe loops, the team in this event attempts the soaring harmonies of *Take It Easy*.

This judge gives it a score of 9.8. He also observes that there's a reason why you rarely see the compulsory portion of figure-skating competitions on TV. *Bor-r-rring*!

This judge is grateful, however, for the four new studio tracks that kick off "Hell Freezes Over"—sort of new, anyway (at least none of them is making its fourth appearance on an Eagles album). *Get Over It*, which comes first, is a snappy attack on our selfish society. *Love Will Keep Us Alive* is a drippy, moon-eyed tribute to love. *The Girl from Yesterday* is a weepy country tune about a woman who continues to pine for the guy who dumped her. And *Learn to Be Still* offers instruction about how to grow up from Don Henley (who I guess knows an awful lot about the subject). New though these songs may be, however, they still bear a striking resemblance to older Eagles stuff (particularly the slow ones). You should know that before you buy a whole album expecting four totally fresh tunes. Yup, you've heard this before. *R.G.*

FATIMA MANSIONS
Lost in the Former West
RADIOACTIVE 11149 (51 min)
Performance: Angry
Recording: Very good

There's no less likely, or more potent, a combination in rock than an articulate punker, but Cathal Coughlan of Fatima Mansions is the genuine article. "Lost in the Former West" is simply the slammingest disc released in 1994, harder and angrier than anything short of Nine Inch Nails yet disarmingly intelligent in its dissection of all that ails us. Hybridize the Doors with the Sex Pistols, and you'll have some idea of Fatima Mansions' dark magic and disenchanted outlook.

Coughlan, who poses on the cover in a dead-on mockery of Liberace's conspicuous excess, sees what kindred spirit Walter Becker referred to (in his wonderful "11

Tracks of Whack") as "a great civilization in the terminal stages of a steady moral/mental/spiritual decline." Instead of marching along, numbly insensate, Coughlan and Fatima Mansions resist for all they're worth, toughening their punkish rudeness with a furious forward thrust that sounds an apocalyptic alarm about the New World Order.

"Something bad is giving birth to something new that's even worse," Coughlan snarls in *Something Bad* as keyboards wow and flutter like distant sirens and guitar chords sluice the air with an edgy note of panic. He revives anti-papist conspiracy theory in *Popemobile to Paraguay*, a black comedy with overtones of Brecht–Weill. Nigh on everything in "Lost in the Former West" comes off like an anthem for storming the ramparts. The band seals their antipathy with an epitaph "for the driveling drones of the former West" that is eerily unwavering in its intimations of finality: "Let the dirt cover all, cover all, cover all / For it's the mother of us all and our bed when we fall / We belong nowhere." *P.P.*

STEVE GOODMAN
No Big Surprise
RED PAJAMAS 008 (two CD's, 149 min)
Performance: Classic Goodman
Recording: Varies

Steve Goodman will always be labeled a contemporary folk singer, out of the Chicago folk boom, but his talent was considerably broader than that, as is shown by this comprehensive anthology set (one disc of studio recordings, one of live). From the jazzy *Talk Backwards* to the country-ish *City of New Orleans* and *You Never Even Call Me by My Name*, the western-swing *Between the Lines*, and the solid pop of *Bobby Don't Stop* and *I Just Keep Falling in Love*, Goodman was an outrageously inventive, often wry songwriter with a knowing, amusing delivery.

While the recording quality ranges from

Zounds! What Sounds!

Mobile Fidelity's Ultradisc II CD reissues of classic rock/pop albums have been so exemplary for so long that we'd begun to take them for granted, but the latest batch is just too good not to mention. This time out, the MoFi folks have given their GAIN System treatment to the Allman Brothers' "Brothers and Sisters" (featuring *Ramblin' Man*), John Mayall's "Blues Breakers with Eric Clapton," and XTC's Todd Rundgren-produced "Skylarking."

Each album sounds significantly better than its conventional incarnation ("Skylarking" in particular—you can actually hear the room, as they say). Of course, given that Hughie Flint's percussion interlude in Mayall's version of *What I Say*, perhaps the worst drum solo ever committed to audio tape by Western Man, is now gorgeously reproduced, that is not always a good thing. Still, highly recommended across the board. ***S.S.***

poor to excellent, most of the material, some of it more than twenty years old, sounds perfectly fresh and quintessentially American. It's impossible not to think of several of Goodman's contemporaries, especially John Prine, while listening to such satire as *Watching Joey Glow* and the gentle *Elvis Imitators*. But Goodman and Prine were joined at the brain stem anyway (they duet here on *Souvenirs*) and influenced each other from their coffeehouse days.

This collection also contains several previously unreleased songs, which have a tossed-off quality but still prove affecting. Listening to the unfamiliar songs, especially, I wondered what kind of music Goodman might have made today. Would he have drifted farther out on the MOR sea with his sometime collaborator Bill LaBounty? Or would he have become country music's only full-fledged Jewish cowboy star, with the mandolin of Jethro Burns still ringing in his head? Trying to decide which way he'd have gone is only part of the fun of listening to this anthology. *A.N.*

JOHN HIATT AND THE GUILTY DOGS
Comes Alive at Budokan?
A&M 540 284 (76 min)
Performance: Right tight
Recording: Sizzles

The title "Comes Alive at Budokan?" is a great goof on two of rock's career-building, history-making, decade-defining live albums. The cover depicts John Hiatt as a rock-star Godzilla attired in a Japanese workout wardrobe, mouth open mid-scream, karate-chopping his guitar like some heavy-metal maniac. It's a very funny commentary on the distance between a thoughtful singer/songwriter and a lost generation of bands that rocked on automatic pilot, peddling not much more than ego-laden decibels. At the same time, Hiatt and his Guilty Dogs rock so flat-out and righteously here that you're left thinking he could have worn (or ought to wear) the mantle of Platinum-selling rock-and-roll icon.

The Guilty Dogs are a lean-and-mean trio that gets to the nitty-gritty essence of a well-chosen batch of Hiatt's late-model songs. Particularly impressive is the combination of his rhythm guitar—he whacks at his acoustic as if to Sun Studios born—and the lead guitar of Michael Ward, who tags these songs with salty riffs that give them a Stax/Volt soul feel. Given those reference points, it's no wonder that the South in general and Tennessee in particular recurs throughout the program.

"Comes Alive" is a summation and celebration of Hiatt's post-boozing-days renaissance, proving that one can rock with authority and still be a temperate family man. In fact, he makes vignettes of family life and committed conjugal love—such as *Your Dad Did* and *Real Fine Love*—work as soulful rockers drawn from the fabric of adult life. He and the band put a funky spin on tunes like *Memphis in the Meantime* and *Thing Called Love*, rattling along in a home-cooked groove that sounds like an old Ford clomping down a rut-filled dirt road. And when it comes to flat-out, uptempo, sprint-to-the-finish rockers, Hiatt and company come out swinging on *Tennessee Plates* and *Slow Turning*. Cheap Trick, make way: These guys could dust you in a battle of the bands, even at Budokan. *P.P.*

GEORGE JONES
Cup of Loneliness
MERCURY 522 635 (two CD's, 126 min)
Performance: Work in progress
Recording: Vintage

Before George Jones became the country singer's singer, he stood in awe of Hank Williams, Lefty Frizzell, and Roy Acuff. And when he began recording in 1954, it was often the voice of Hank, Lefty, or Roy that came out of his mouth. This fifty-one-song set traces Jones's journey toward finding his own clench-jawed, drop-note style, from his early Starday tracks (*No Money in This Deal*) through the end of his Mercury days (1962), after which he left for United Artists and labels beyond. While it contains his first versions of *Why Baby Why* (a Cajun dance number wrestling hard-pressed with a honky-tonk song) and the two tunes in which he finally began to sound like George Jones, *White Lightning* and *Who Shot Sam*, there are lots of other gems here, ranging from the gospel track *Take the Devil Out of Me*, the rockabilly *Maybe Little Baby*, and the Gothic *I'm Gonna Burn Your Playhouse Down* to *Flame in My Heart*, a duet with Virginia Spurlock that foreshadows Jones's great duets with Melba Montgomery and Tammy Wynette.

Don't think of this as "just old tracks." Consider it a honky-tonk primer. *A.N.*

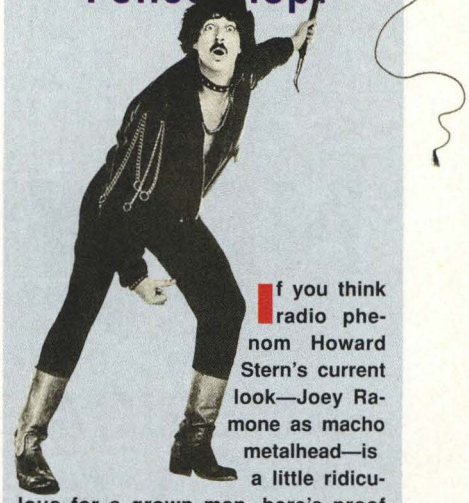
MADONNA
Bedtime Stories
MAVERICK/SIRE 945767 (52 min)
Performance: About-face
Recording: Lush

Maybe Madonna had her antennae up, sensing the country's mood-swing to the right long before the Election Day results confirmed it. In any case, she's gone from *Sex* object and uncensored chronicler of personal "Erotica" to lonely, emotionally vulnerable former party girl yearning for something more than sexual thrills to fill the void.

Painted in warmer, more human tones than its immediate predecessor, "Bedtime Stories" is the deepest she's gone into self-revelation since her definitive work, "Like a Prayer," and, as on that album, the musical palette is varied, colorful, and absorbing, transcending the automatic dance-trance groove thing that has often dominated her music. Here the grooves are balanced by songs of a more cerebral bent, and you don't have to "shake your body" to enjoy them—though you might just want to.

In the opening track, *Survival*, she puts it all down to an ordinary girl's trying to get by in a wicked world: "I'll never be an angel / I'll never be a saint, it's true / I'm too busy surviving." More revelatory are the songs in which she doesn't so much defend as bare herself, such as *Love Tried to Welcome Me* and *Sanctuary*, where she sounds like a more contemporary Astrud Gilberto, exhaling breathy, diaphanous vocals into a trance-like dreamscape of sound. The orchestration of *Love Tried* and her wispy, circular vocals on *Sanctuary* are especially captivating examples of her mood-weaving magic. She gets cosmic on *Bedtime Story* ("Traveling to the arms of unconsciousness") and then closes the album with the sweet, soulful *Take a Bow*, sung with innocent grace against a melody that glints with Oriental accents. The upshot of all this is that on "Bedtime Stories" Madonna doesn't so much abandon sexuality as a theme as rely on it less, reclaiming her artistry by digging deeper into herself. *P.P.*

While the Fashion Police Slept



If you think radio phenom Howard Stern's current look—Joey Ramone as macho metalhead—is a little ridiculous for a grown man, here's proof that it's actually an improvement of sorts. Yes, that's the future King of All Media back in 1982; we got the photo as part of the press package for "Unclean Beaver," a Citizen X/Ichiban rerelease of a very rare comedy LP Stern recorded as an apprentice shock-jock in Washington, D.C. All together now: Could this guy look any goofier? *S.S.*

JAMIE PHILLIPS/ICHIBAN RECORDS

DAVE MATTHEWS BAND
Under the Table and Dreaming
RCA 66449 (63 min)
Performance: Eclectic
Recording: Superb

Just when it seems that there's nothing new under the sun, along comes the Dave Matthews Band, comprising a singer/songwriter/guitarist, violin and saxophone virtuosos, and a precision-tooled rhythm section with both rock power and jazz finesse. Pound for pound, this band from Charlottesville, Virginia, features some of the best musicians around. Working in a style of their own devising—if it touches on any genre at all, it probably comes closest to the neo-hippie ethos of bands like Blues Traveller and Phish, they've built a Deadhead-loyal following from the ground up by touring clubs and making converts one town at a time on the strength of their smart, committed, gimmick-free music. Matthews is a lucid dreamer and idealist whose folk-jazz forays call to mind Bruce Cockburn, another square peg who wins fans with a combination of artistry and perseverance. He and his band are a marketing specialist's nightmare; *I* certainly wouldn't know which record-store bin to file them in, and that's one of the reasons I like them so much.

The music in "Under the Table and Dreaming," their second album, unfolds with almost classical precision, providing tight frameworks onto which the soloists get to drape some striking coloration. It's very musicianly stuff, somewhat at odds with the ramshackle spirit of rock, but it can be absorbed and appreciated on its own iconoclastic, uncompromising terms. *P.P.*

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JIMMY PAGE AND ROBERT PLANT
No Quarter
ATLANTIC 82706 (76 min)
Performance: What took them so long?
Recording: Quite good

"No Quarter," of course, carries the subtitle "Jimmy Page & Robert Plant Unledded" because it's the soundtrack from an MTV "Unplugged" special. That series has made the tax advisers of several rock-and-roll stars very busy people. Jimmy Page and Robert Plant were aware of that, of course, and you could dismiss this album as an attempt to revive the flagging careers of two middle-aged rockers. But I hope it doesn't come to that.

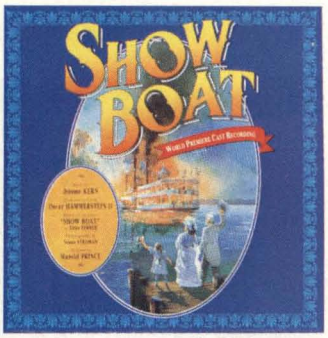
"Unledded." The way I hear it, the subtitle tells us what's great about this album in two senses:

1) "Unledded" as in "got the lead out," as in worked more quickly and diligently on something. Plant and Page have dilly-dallied about working together again, with only a couple of live reunions and some fleeting studio work, since the breakup of Led Zeppelin in 1980. But this album brought them together for real, in a sum-is-greater-than-the-parts kind of way. Even if they haven't produced an entire album of original material—there are only three new songs here, all tasty—they've virtually re-invented ten of their old songs that everyone else in hard rock has been ripping off for years.

2) "Unledded," as in "free of a heavy burden," as in a metal alloy that tastes great *and* is less filling. Plant and Page unplugged themselves for this album with real intelligence; unlike some other yahoos who've stripped themselves of amplification for MTV, they did it selectively. As a result, the soft stuff packs an even greater wallop because it sits next to some hard stuff. What's more, Page and Plant have drawn even more deeply upon their North African influences while not losing touch with their bluesy roots—the Mississippi-Morocco axis has never been stronger. In *Nobody's Fault but Mine* and *Four Sticks*, the arrangements are pungently spiced with North African strings, woodwinds, and percussion. And those are only warm-ups for the closing track, *Kashmir*, which treats Middle Eastern strings and percussion as equal partners in riff-trading of a sublime, wonderfully multicultural sort.

For consumer guidance, I feel I must point out another way in which this album is unledded—as in "not the Led Zeppelin you may have been craving." It doesn't give you full-blown electric blues-rock or a wealth of Page solos. I, for one, don't mind.

I suspect that these guys will plug in again together soon enough, and that should produce something just as swell. If you can't accept this album in the meantime . . . well, that's your loss. *R.G.*



SHOW BOAT
Toronto Revival-Cast Recording
QUALITY 257 (73 min)
Performance: Uneven
Recording: Good

As one of the great, enduring works of American musical theater, like Gershwin's *Porgy and Bess*, *Show Boat* flourishes decade after decade because its glorious Kern–Hammerstein score overrides a relentlessly problematical book. For all its once-daring sociological elements, *Show Boat* remains a banal romance, cliché-ridden and sticky with stereotypes. On disc, of course, the music is on its own, as in this recording of the much-touted 1993 Toronto Arts Centre production that recently moved to Broadway with a number of amendments and cast changes. But without the benefit of the spectacular stage design and performing pizzazz Harold Prince brought to the production, what we get is decidedly uneven.

A laudable effort to restore music cut from the original 1927 production and to integrate songs from later stage and film versions is undercut by too many misguided tinkerings with Robert Russell Bennett's original orchestrations. And as Joe, Michel Bell is just no match vocally for such predecessors as Paul Robeson, William Warfield, and Bruce Hubbard in the musical keystone *Ol' Man River*. Rebecca Luker, Lonette McKee, and Mark Jacoby (as Magnolia, Julie, and Ravenal, respectively) sing quite well in the other major roles, but the legendary Elaine Stritch makes a vocal shambles of Parthy. As a memento, this recording has its merits, but it's a far cry from the superb 1988 Angel/EMI version. *R.H.*

STEREOLAB
Mars Audiac Quintet
ELEKTRA 61699 (67 min)
Performance: As groovy as they wanna be
Recording: Good

Stereolab is a pop-psychedelic sextet from the U.K. that swirls together elements of Cocteau Twins, Velvet Underground, Soft Machine, and Hatfield and the North. What Stereolab has in common with those acts is a mystical/magical sense of the way sound defines feeling. A dadaist sensibility rules the treatment of lyrics—occa-

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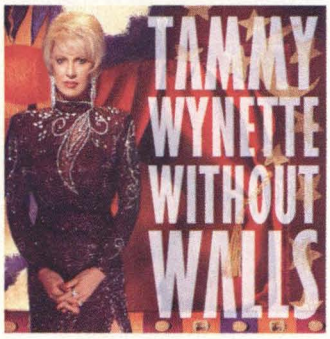
sionally sung in French with a flute-like lilt; what they mean is less relevant than how the vocals blend into the kaleidoscopic matrix. Cool vocal overlays from two of the women in the group serve as textural elements in an auditory-emotional experience that transcends explanation. Watery-sounding Vox and Farfisa organs recall 1960's garage combos. Chords and melodies are rudimentary but as delicious as ripe strawberries, uncomplicated by inflated "progressive rock" ambitions. It all flows together like one big happy uptempo sonic mantra, an action painting for the ears. *P.P.*

TAMMY WYNETTE
Without Walls
EPIC 52481 (39 min)
Performance: Embarrassing
Recording: Good

It's tough for middle-aged country stars to get on the charts these days. Desperate to improve their chances, they often record duets with younger performers—usually hunks. Tammy Wynette's already done that with the cream of the country crop, so for "Without Walls" she turned to pop legends—Elton John, Sting, Cliff Richard, Smokey Robinson, Aaron Neville, and others. Yet, except for her pairing with Lyle Lovett on *If You Were to Wake Up*, the results suggest that Wynette has about as much business singing with these folks as Socks the cat has in chatting up Lassie. Everything's out of kilter, from the phrasing to the musical attitudes. And on the romantic songs, you don't believe for a second that she and Cliff Richard feel anything



for each other except admiration for their successful careers.

Wynette, whose smoky voice still throbs with genuine emotion, is much more touching on two solo performances, the pop ballads *If It's the Last Thing I Do* and *What Do They Know*. Otherwise, it's sad that a talent of her caliber has sunk to this kind of ploy. Hear it and weep. *A.N.*

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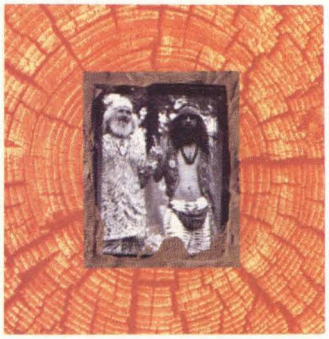

WOODSTOCK '94
A&M 540 289 (two CD's, 134 min)
Performance: Tedious
Recording: Good remote

Okay, so maybe it was a, like, really awesome experience being there, right? A righteous gathering of the global community? But what did the *music* sound like? Well, from this recording, I'd say pretty darn terrible on the whole.

Of the returning oldsters, Crosby, Stills & Nash (*Déjà-Vu*) sound like they died about three years ago and somebody forgot to bury them. On the other hand, Joe Cocker (*Feelin' Alright*) manages to recapture the old magic, turning in one of the high spots of the festival, as does Bob Dylan in an extra-mumbly version of *Highway 61*. After that, things are uneven at best. Current darling Sheryl Crow falls apart at the

beginning of *Run, Baby, Run* and never recovers, the Neville Brothers summon up irresistible energy on *Come Together*, and Melissa Etheridge turns in an edgy and involving version of *I'm the Only One*. Cypress Hill deserves the Bad Taste in Crowd Control award for doing *How I Could Just Kill a Man* at a gathering ostensibly dedicated to peace and love.

There's also a lot of tiresome nonmusical stuff, including stage announcements and endless profanity, and you'll need serious patience to get through most of the heavy-metal tracks—the bands rage on far too long, basically trying to outscreech each other. Of course, that's probably what our parents said about the acts at the first Woodstock, twenty-five years ago. But we know better, don't we? *A.N.*

JAZZ REVIEWS

BARBARA CARROLL
This Heart of Mine
DRG 91416 (66 min)
Performance: Pungent and pithy
Recording: Very good

As the elegantly funky queen of New York's top jazz-piano rooms for the past few decades, Barbara Carroll has always displayed formidable technical command of the keyboard and harmonic inventiveness. What keeps growing, as this new album so abundantly reveals, is the insight she brings to her understated, smoky vocals, especially on bittersweet ballads. She's in peak form for this mix of jazz standards, show tunes, and originals in a variety of tempos. Lending congenial backing are the bassists Jay Leonhart and Frank Tate, drummer Joe Cocuzzo, and Art Farmer on flumpet (a cross between flugelhorn and trumpet). *R.H.*

THELONIOUS MONK
The Complete Blue Note Recordings
BLUE NOTE 7243 (four CD's, 208 min)
Performance: Must-hear
Recording: Good

When Thelonious Monk emerged on the jazz scene in the 1940's, many thought his music was "far out," as the expression went. Yes, he clearly had a unique approach to bebop, and he wasn't exactly conventional in his social behavior, but if his music was eccentric—and it often was—we are all the better for it. In fact, although he was in many ways an iconoclast, Monk was drenched in tradition, often enriching his work with perfectly placed references to ragtime and stride. What some called eccentric was really Monkian whimsey, and whimsey has always been a salient ingredient of jazz.

"The Complete Blue Note Recordings" consists of previously released performances and rarer alternate takes recorded between October 10, 1947, five days after Monk turned thirty, and September 11, 1958, by which time he had long since moved on to other labels. Monk had been active on the New York scene for close to a decade when he made his recording debut as a leader in the spirited session that opens this set. In this sextet date, which included Gillespie disciple Idrees Sulieman on trumpet and drummer Art Blakey (who was about to embark on his own productive association with Blue Note), Monk was remarkably faithful to the bop conventions of the day, but it wasn't too long before the real off-with-their-head-sheets Monk emerged. He was already there for the next session, only nine days later. Kenny Dorham, Milt Jackson, Lou Donaldson, and Lucky Thompson are among the players who joined him in subsequent sessions.

Monk returned to Blue Note in 1957 and 1958 on guest dates with Sonny Rollins and John Coltrane, respectively. The five Coltrane tracks that conclude this collection were recorded live at the Five Spot; if you have the CD on which these tracks were first reissued you may notice a difference in pitch—this version is a half-step lower, where it belongs.

Some of the alternate takes amount to overkill, but this is an important slice of Monk from a period when people were learning to accept and appreciate his music. Highly recommended. *C.A.*

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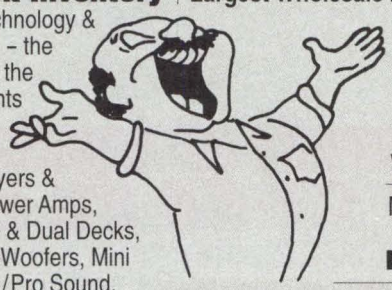

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THE CHIEFTAINS
The Long Black Veil
RCA 62702 (59 min)
The Irish traditionalists are joined by rockers Ry Cooder, Sinead O'Connor, Van Morrison, and Mark Knopfler, among others, and for a change the genre-bending really works. Best moment: Keith Richards slipping the signature riff from *Satisfaction* into *The Rocky Road to Dublin*. *S.S.*

JESSICA HARPER
A Wonderful Life
ALCAZAM! 2001 (46 min)
A thoroughly charming album of songs for kids by Jessica Harper, the actress who wanted to kill Steve Martin in *Pennies from Heaven*. Trivia note: The guitar work is by Gary Myrick, who once played in a band with Paul Simonon of the Clash. *S.S.*

DOUG HOEKSTRA
When the Tubes Begin to Glow
BACK PORCH 2828 (42 min)
Here's a genuine find—a low-key, deliberately minimalist modern folk record that combines the instrumental eccentricity of recent Tom Waits with the hushed intimacy of early Nick Drake without really sounding like either of them, let alone anybody else you can put your finger on. Original, and very impressive. *S.S.*

LOVERBOY
Loverboy Classics—Their Greatest Hits
COLUMBIA/LEGACY 66648 (71 min)
Does anybody out there really think the word "classics" belongs next to the name of the band responsible for *Working for the Weekend* and *Almost Paradise*? *S.S.*

THE INSTANT MONTY PYTHON CD COLLECTION
VIRGIN 39820 (six CD's, 402 min)
The Pythons' entire recorded output—eight LP's worth, including a live album and the *Holy Grail* soundtrack—plus a lavish booklet, and, no contest, it's the funniest boxed set of all time. If hearing Eric Idle croon *The Meaning of Life* in a cheesy French accent doesn't make you laugh, consult your physician. *S.S.*

SONGHAI 2
HANNIBAL 1383 (50 min)
"Songai 2" offers an excellent fusion of West African music, played by Toumani Diabate, with Spanish flamenco, played by Ketama and others. The resulting upbeat, cheerful blend is often quite pretty. At different times it sounds Brazilian, Caribbean, or Arabic, but it all hangs together, and there's not a dull note. Highly recommended. *William Livingstone*

STING
Fields of Gold—The Best of Sting 1984-1994
A&M 540 269 (54 min)
A well-chosen anthology of post-Police work and new stuff by the winner in perpetuity of the Laurence Olivier Lookalike contest. In any case, it's all a little, er, Lite FM for my taste. I say he should change his name to Der Stingle, record a punk-reggae version of *White Christmas*, and be done with it. *S.S.*

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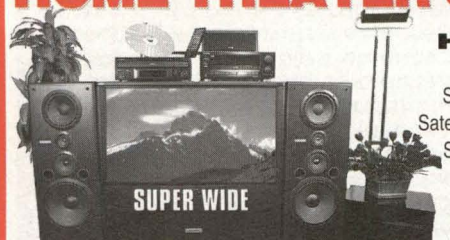

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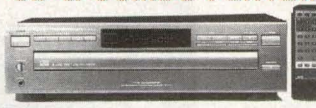

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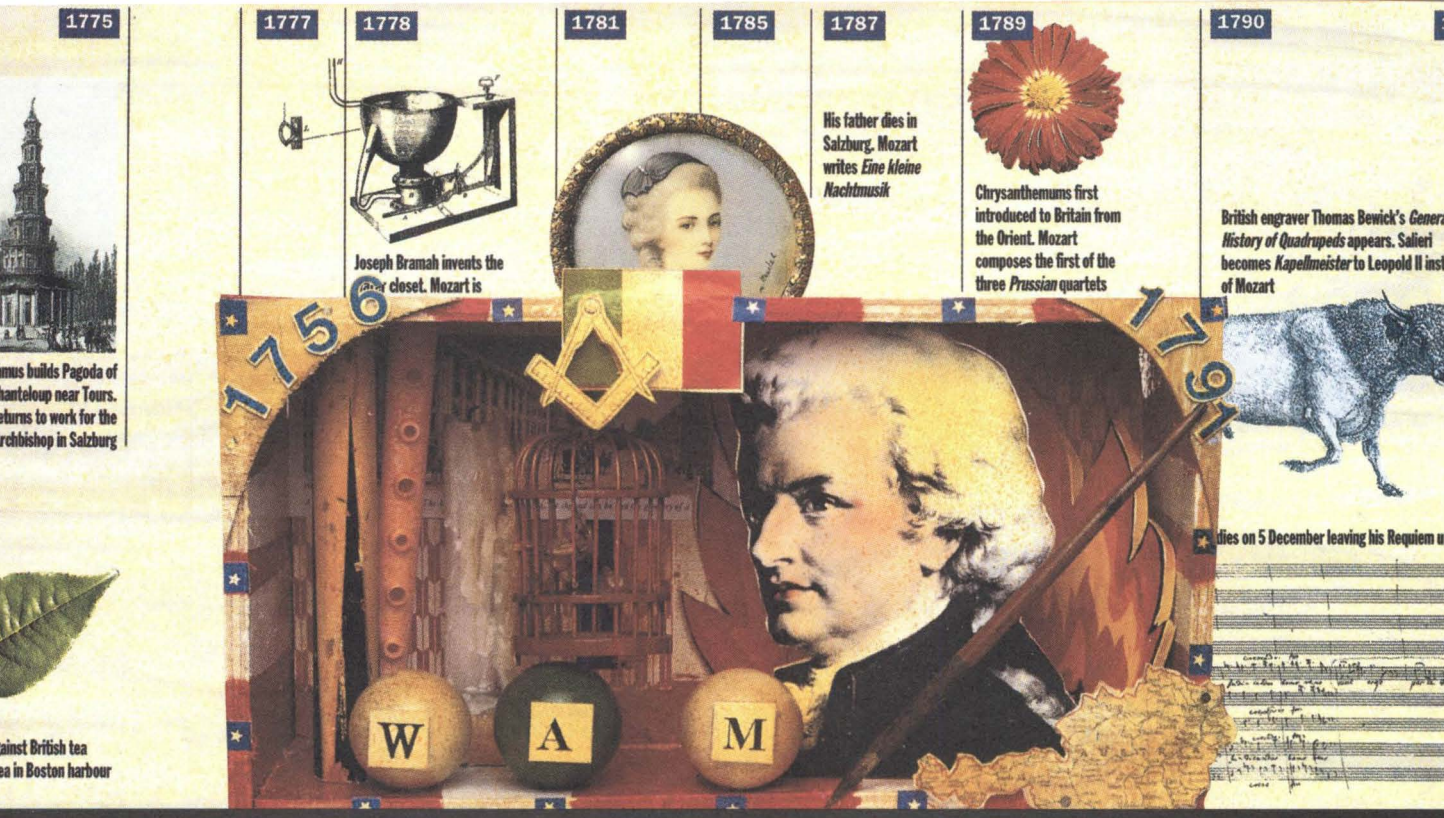

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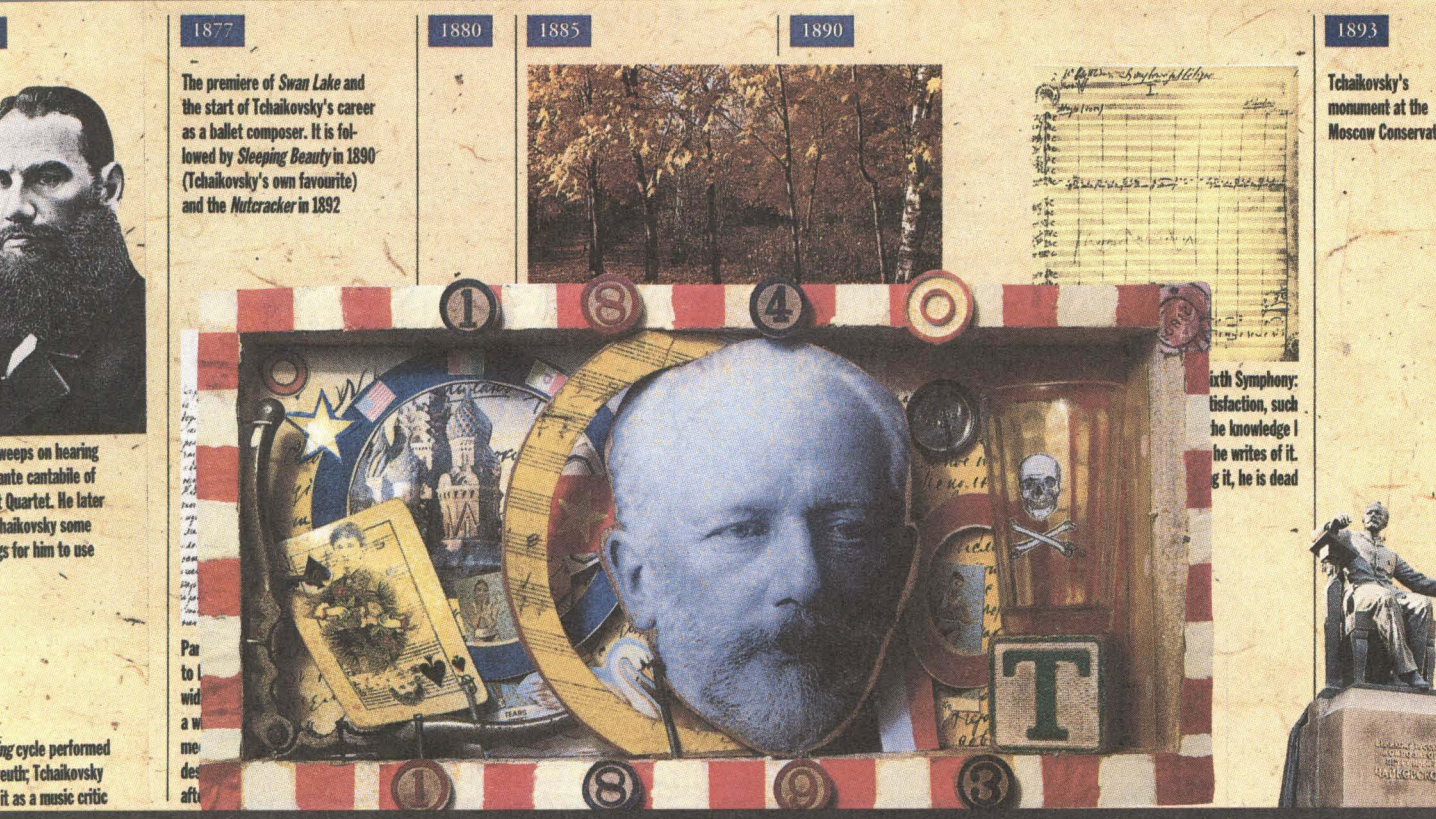

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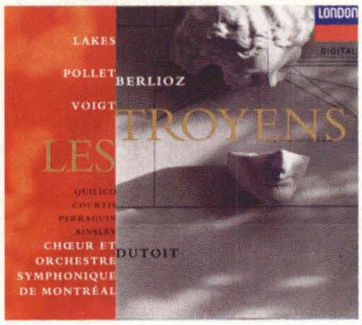
CLASSICAL MUSIC REVIEWS

NEW RECORDINGS REVIEWED BY ROBERT ACKART, RICHARD FREED, DAVID HALL, JAMIE JAMES, GEORGE JELLINEK, ERIC SALZMAN, AND DAVID PATRICK STEARNS

BACH: "Coffee" Cantata (BWV 211); "Peasant" Cantata (BWV 212); Durchlauchtster Leopold (BWV 173a)
Röschmann; Saint-Gelais; McMillan; Les Violons du Roy, Labadie
DORIAN 90199 (73 min)
Performance: Stylish
Recording: Sparkling

The myth about J. S. Bach as a conservative religious composer is so pervasive that probably nothing will ever dissipate it. But listen to the three secular cantatas on this CD: one in praise of coffee written to be performed in a Leipzig coffee house, a *cantate burlesque* in peasant dialect commissioned by the royal music director in Dresden, and a birthday ode to an early patron. Although composed in three different periods of Bach's life, they are all in perfectly up-to-date styles and as sincere-sounding and fun-loving as anything any *opera buffa* composer ever produced.

The performances here, with the German soprano Dorothea Röschmann and the Canadians Hugues Saint-Gelais (tenor) and Kevin McMillan (baritone), come from Quebec, where Bernard Labadie directs Les Violons du Roy. Although not quite a period-instrument ensemble, this chamber orchestra is very much at home in the Baroque, and the performances have a lot of style and secular sparkle. They are also a lot of fun and should go a long way toward validating the astonishing idea that Bach was a real person with a sense of humor and a love of life. *E.S.*



BERLIOZ: Les Troyens
Soloists; Montreal Symphony Chorus and Orchestra, Dutoit
LONDON 443 693 (four CD's, 238 minutes)
Performance: Stirring but flawed
Recording: Luscious

Hector Berlioz was obsessed with the poet Virgil all his life; when he was a little boy, the *Aeneid* was his favorite bedtime reading. "Virgil," he wrote in his autobiography, "was the first to find a way to my heart and to enflame my growing imagination." He never lived to see his massive opera based on the Roman epic staged in its entirety, but today *Les Troyens* (*The Trojans*) is widely recognized as one of the great masterpieces of Romantic opera. It is also notoriously difficult to cast, requiring a heroic tenor, two dramatic sopranos, and a whole slew of accomplished singers in smaller parts with varying vocal demands.

London's new recording of the opera, conducted by Charles Dutoit, is itself heroic and epic in many ways, but in the end it is disappointing because of an insurmountable flaw in the cast. The opera revolves around its hero, Énée (Aeneas), who sings with little respite through the work's four hours. The leading Aeneas in the world right now is Gary Lakes, who takes on the role in this recording. While he has amazing endurance and a certain rough-and-ready artistry as a stage presence, his voice is not a pretty thing, and the microphone tends to emphasize its defects. He has a tight production, especially in the upper register; in his final duet with Dido, his attempts to convey heightened emotion sound almost hysterical. Surrounded by a number of excellent French-speaking singers, Lakes reminds you that he was a high-school football star in Texas. The only other recording of this opera, conducted by Colin Davis on Philips, has Jon Vickers in his prime as its Aeneas, and the inevitable comparison is a blow against the new recording.

It's a pity, for in almost every other respect Dutoit's set is superior, and devotees of the opera will certainly want to have it. His conducting is crisp and refined, and his brisk tempos, using Berlioz's metronome markings, reveal the work's Classical affinities. Deborah Voigt sings with burnished brilliance of tone as Cassandra, suffusing the prophetess's predictions with dark foreboding; Françoise Pollet makes an exquisitely elegant Dido, though she sounds less than rapturous in her love duet with Aeneas at the close of Act IV.

It is a great luxury to have among the bit players as fine a singer as John Mark Ains-

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Deborah Voigt: a brilliant Cassandra

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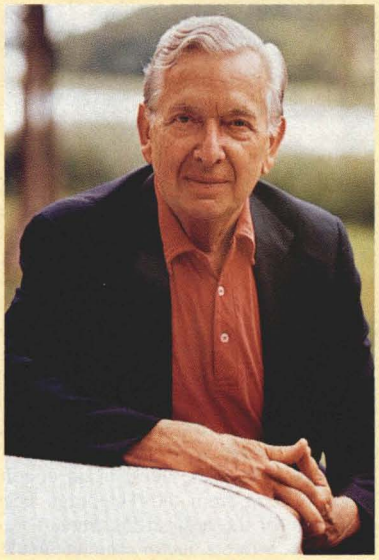

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Pianist Grant Johannesen

The American pianist Grant Johannesen is celebrating the fiftieth anniversary of his recital debut with a recital at Carnegie Hall on February 18. Fauré will be on the program, appropriately enough, as Johannesen was the first to record his complete works for piano. Can't get to Carnegie Hall? A recently released three-disc Vox Box titled "Grant Johannesen Plays French Piano Music" features a tour de force program of works by Franck, Saint-Saëns, Chabrier, Debussy, Ravel, and, of course, Fauré, all remastered from mid-1970's recordings.

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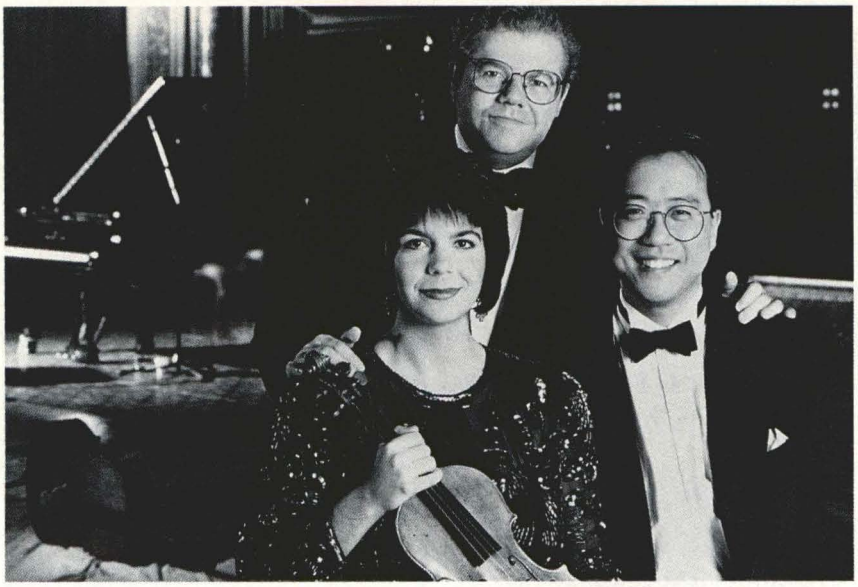


Emanuel Ax (rear) with Pamela Frank and Yo-Yo Ma: chamber Chopin

ley, who stops the show with the lament of Hylas, the homesick Phrygian sailor. The Montreal chorus is one of the best in North America, and they meld and bloom gloriously in the famously mellow acoustics of the little church of Ste. Eustache. *J.J.*

BRAHMS: Ballades, Op. 10; Rhapsodies, Op. 79; Fantasies, Op. 116
Valery Afanassiev (piano)
DENON 78906 (75 min)
Performance: Leisurely
Recording: Rich and vivid

Several musicians have annotated their own recordings, but none has produced anything quite like the mystic-metaphysical essays, "poems," and self-quotations Valery Afanassiev provides for his Brahms cycle. Fortunately, the performances are very musical and show a fine sense of color in Denon's rich and vivid sonics. Afanassiev clearly has the technical resources to take the music anywhere he wants to go with it. There is fire in the two rhapsodies, and his phrasing can suggest—in the middle section of the last and most extended of the four ballades, for example—a heart-touching purity and simplicity. But the overall pacing of the CD is leisurely beyond any sense of reasonable "expansiveness," and that tends to diminish the variety these thirteen pieces might be expected to yield. *R.F.*

BRITTEN: The Turn of the Screw
Soloists; Aldeburgh Festival Ensemble, Bedford
COLLINS 70302 (two CD's, 106 min)
Performance: Dark passions
Recording: Deeply impressive

Myfanwy Piper and Benjamin Britten's stage adaptation of the Henry James novella *The Turn of the Screw* was and remains the most original, successful, and often performed work in Britten's rather extensive theatrical output. It is small and practical (seven characters, thirteen musicians), intensely dramatic, and musically inspired. And it now has a contemporary recorded version that is fully up to its powerful dramatic and musical requirements.

Fear and passion lie close to the surface of this story (about a governess who struggles with a pair of ghosts for the souls of the two children in her care), but Britten chose to cast the entire work within the strict frame of a theme and fifteen variations set for an orchestra of chamber soloists. The result is not less but more theatrical; the tension between the formal, rational elements and the emotional, irrational elements is a part of the theme and dramatic mystery of the piece.

This recording, the latest in an ongoing Britten Edition from the Aldeburgh Festival, is one of the best so far. Steuart Bedford is an opera conductor who has made a speciality of the composer's work. The cast is strong, with soprano Felicity Lott as the Governess and tenor Philip Langridge as Quint, her antagonist for the boy Miles, a sort of serious version of the Addams Family kid. The Governess is the only "real" character in the piece but also a very ambiguous personage (she doesn't even have a name), and Lott's performance is highly specific; both character and dramatic conflict are expressed directly through a singing voice that is, if not strictly speaking beautiful, always musically controlled and emotionally precise. Langridge performs the recitative-like prologue in a very neutral way, but he gives a hair-raising performance as Quint; vocally he is outstanding throughout.

The children, Sam Pay and Eileen Hulse, both give striking readings, Pay's being particularly effective. The Aldeburgh Festival Ensemble, a chamber orchestra of soloists, makes a deep impression. Bedford's direction keeps the stage action in the foreground while maintaining an essential musical clarity that supports rather than competes with the vocal/dramatic action.

On one level, *The Turn of the Screw* is simply a good ghost story; on another, it is a psychosexual drama of enduring power. Taken either way, it makes good theater. The score is both accessible and multilayered, and as a music-drama of a dark night of the soul, it makes an excellent listening experience. *E.S.*

CHOPIN: Piano Trio; Cello Sonata; Polonaise Brillante, Op. 3
Frank; Ma; Ax; Osinska
SONY 53112 (72 min)
Performance: Committed
Recording: Most agreeable

In this nearly complete collection of Chopin's chamber music, Yo-Yo Ma and Emanuel Ax of course perform the two works for cello and piano, and they are joined by violinist Pamela Frank in the trio. An unexpected bonus, played by the Polish pianist Eva Osinska, is the hitherto unknown solo version of the *Polonaise Brillante*, a work composed as early as 1829 for the noted musical amateur Prince Antoni Henryk Radziwill to perform with his daughter, who was to be Chopin's piano pupil. Since the prince was not a first-rate cellist, the composer wrote a much less taxing part for the cello than for the piano; Ma and Ax, like virtually all other performers of the work now, play it as revised some sixty years ago by Emanuel Feuermann, who substantially enhanced the cello part. The solo-piano version, which Chopin apparently prepared for Princess Wanda to perform without her father, receives its première recording here. The piece is every bit as fetching in the one form as in the other.

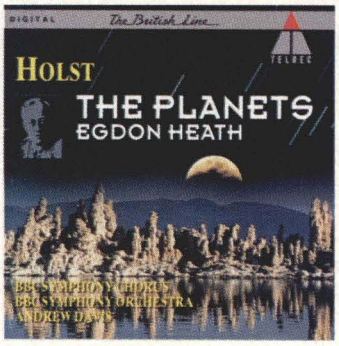
There is no want of commitment in the two larger works, either, but because Chopin could not help writing more idiomatically, more securely, and therefore far more expressively for the piano than for other instruments, the piano part stands out as strikingly in the trio and even the sonata as in the two concertos. Ax is the hero of this enterprise; his every encounter with Chopin seems to deepen his response in terms of both affection and technical mastery, and here one senses the generous spirit motivating his string colleagues. The sound is most agreeable throughout the program. *R.F.*

DVORAK: Stabat Mater; Biblical Songs
Soloists; Westminster Symphonic Choir; New Jersey Symphony, Macal
DELOS 3162 (two CD's, 107 min)
Performance: Good
Recording: Very good

Dvorak's treatment of the medieval text of the *Stabat Mater* is expansive, unabashedly Romantic, and essentially free of learned polyphonic device. The work's melodic richness, dramatic flair, and telling or-

chestration go straight to the heart, its longueurs notwithstanding. Zdenek Macal leads his New Jersey forces in a highly effective performance, and he has a fine team of soloists in soprano Kaaren Erickson, mezzo-soprano Claudine Carlson, tenor John Aler, and bass John Cheek. Carlson is especially fine in the "*Inflammatus*" section, as is Aler in the earlier "*Fac me vere tecum fiere*." But what is really outstanding in this recording of the work is the excellent, full-bodied sound, with a fine sense of space and a flawless balance between the soloists, chorus, and orchestra.

The happiest surprise in this set, however, is the lovely realization of the ten *Biblical Songs*, Op. 99, by the German bass Manfred Hemm. Composed during Dvorak's American sojourn, the *Biblical Songs* were clearly influenced by his contact with African-American spirituals. The songs themselves range from the naïve to the genuinely impressive. Hemm sings the original Czech with a rich, unforced tone and excellent enunciation. Above all, he communicates the wealth of feeling that underlies the entire sequence. *D.H.*



HOLST: The Planets; Egdon Heath
BBC Symphony, Andrew Davis
TELDEC 94541 (64 min)
Performance: First-rate
Recording: Handsome

Andrew Davis's new recording of *The Planets* is one of the most appealing items so far in his consistently impressive British Line series for Teldec. Indeed, it would be hard to find any version of this much-recorded work that is more convincing in respect to tempos throughout the seven movements. Only "Jupiter," despite the good pacing, is somewhat less than fully characterized, a little wanting in robustness. Both "Saturn" and "Neptune" are illumined by a rare level of sensitivity (and the women of the BBC Symphony Chorus are exceptionally well focused in the latter).

While this handsomely recorded *Planets* does not supersede those conducted by Judd, Dutoit, Susskind, or Ozawa—some of which happen to be more economical as well as outstanding musically—it is definitely in the same class, and, unlike those others, it comes with an additional work, a similarly persuasive account of the later, Hardy-inspired tone poem *Egdon Heath*. By itself that may make the disc attractive to Holst fans now that Adrian Boult's definitive version on London is gone. *R.F.*

STRAVINSKY: The Firebird; Symphonies of Wind Instruments
London Symphony, Nagano
VIRGIN 45032
Performance: Mixed
Recording: Very good

A very delicate and refined performance of the complete *Firebird* ballet (which includes lots of eccentric and colorful music not part of the familiar suites) is combined here with a curiously sluggish performance of the Symphonies of Wind Instruments, a unique masterpiece written in 1920 in a genre that Stravinsky never again attempted. The reading is too soft; Nagano has missed the hard rhythmic qualities that make the music work. That's unusual for this gifted young American, who is now the principal conductor of the London Symphony. Nagano usually excels in the large-rhythmic-form department. Listen to what he does with the complete *Firebird*: The fragmentary and seemingly incoherent pantomimes that connect the well-known set pieces (but are omitted in the various suites) are pulled together in a musical and theatrical way that, even without the staging, gives the piece a sense of dramatic completeness. *E.S.*

WAGNER: Die Meistersinger von Nürnberg
Soloists; Chorus and Orchestra of the Bavarian State Opera, Sawallisch
EMI 55142 (four CD's, 256 min)
Performance: Smooth and engaging
Recording: Excellent

Let me begin with the "bottom line": This first recorded *Meistersinger* in more than fifteen years is, with some reservations, a major success. Conductor Wolfgang Sawallisch sets the overall tone early on, in Pogner's address, "*Das schöne Fest Johannistag*." It's an important announcement, yet Kurt Moll delivers it in a conversational manner, lightening his rich voice and shedding ponderousness without losing eloquence. The same light touch is sustained throughout: The Act III Prelude impresses more with tenderness than solemnity; tempos are propulsive, textures are transparent, and the Munich orchestra, whose association with the score is legendary, performs with distinction.

Two of the principals, Ben Heppner and Cheryl Studer, are exceptional. If I begin, ungallantly, with the tenor, it is because I can praise his work without reservation. Here is a Walther with the right vocal weight and style and clear enunciation to boot, a lyric Wagnerian who sings with ardor and a welcome Italianate legato. Studer shares his youthful spirit, contributing one of the best Evas on record. If her two dialogues with Sachs do not realize all the poignancy inherent in the music, the explanation may lie elsewhere. As for the all-important quintet, in which the soprano does play a crucial role, it is pleasing but doesn't soar.

Bernd Weikl—a Nightwatchman once, a Beckmesser later—is now the pre-eminent Sachs on the world's stages. Readily responding to the conductor's approach, he delivers his two monologues with authority and deep feeling. His tone, however, is not

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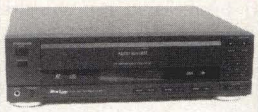

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Oh, "Susannah"!

The great successes of American *verismo* are two or three operas of Menotti, Douglas Moore's *The Ballad of Baby Doe* (the opera that brought Beverly Sills to prominence), and Carlisle Floyd's *Susannah*. None of these have been served well by recordings in the past, but *Susannah* least of all. Virgin's new version—which comes to us from, of all places, Lyons, France—is, for all intents and purposes, its first real recording.

Susannah, a setting of a story from the Apocrypha transposed to Appalachia, was written and composed in three months in 1954 by the twenty-eight-year-old Floyd, and, not surprisingly, passion, impetuousness, and white heat are its salient characteristics. Since taking off from the unlikely platform of Florida State University, where Floyd taught, it has been revived at least four times at the New York City Opera and has had more than 200 productions around the country. Yet until now the only recordings have been a mono pick-up of that first Florida performance and a couple of pirated tapes of other productions.

But why Lyons? The reason, of course, is Kent Nagano. This outstanding American conductor has built Lyons into a major center for offbeat opera. And he managed to recruit a major American cast for this project: Cheryl Studer in the title role, Samuel Ramey as the Reverend Olin Blitch, who turns the village against Susannah and eventually seduces her, and Jerry Hadley as her revenge-seeking brother. These are all powerful, first-rate singers and performers, and they are comfortable with both the Americana and the *verismo* aspects of the piece. The secondary roles are equally well cast, most notably Kenn Chester as Little Bat.

Lyons is a southern town, and this is a southern, largely Italianate performance. And it suits. The idea may come from the Bible, and the locale may be Western Tennessee, but the theatrical and musical setting owes a lot to Mascagni's *Cavalleria Rusticana*. The Smokies replace Sicily, gospel songs replace Catholic hymns, and Appalachian folk song stands in for Mediterranean modalism; instead of "rustic chivalry" we have "down-home bigotry."

Susannah has all of the faults and virtues of *verismo*: exotic, pseudo-folklore underlined to a fault by some very unsubtle music, but also a simple, strong story of basic human prejudices and passions told in a theatrical manner and with a passionately inspired score. It is not quite a traditional operatic tragedy not only because of Floyd's attractive neo-Appalachianisms, but because he devised an ending that in some small measure resists totally tragic doom and gloom. And his strong take on bigotry, rooted in the experience of the McCarthy period, has kept its relevance, particularly because Susannah is a strong-willed and independent woman who ultimately refuses to be a victim.

Cheryl Studer, composer Floyd, and Kent Nagano

GERARD ANSEMLIN/VIRGIN

The star-studded recording has the virtues and the faults of the work itself: It is more powerful in its parts than as a whole. Every one of the main characters is delineated with vocal force and character; what seems to be missing is the relationship between these elements. Fortunately, Nagano's firm hand holds everything together, and the result is as important as it is unexpected. This surprising recording has been a long time coming; it represents a major step forward for American opera. *Eric Salzman*

FLOYD: Susannah
Studer, Hadley, Ramey, others; Lyons Opera Chorus and Orchestra, Nagano
VIRGIN 45039 (two CD's, 95 min)

always perfectly focused, and, surprisingly, the high tessitura of "*Euch macht ihr's leicht*" (Act III, Scene 5) leaves him with some discomfort. Siegfried Lorenz avoids excessive caricature in his Beckmesser and sings his disastrous serenade with sensitivity. He brings the right amount of malice to the role but not quite enough vocal weight. Deon van der Walt is an excellent David, and Cornelia Kallisch is a youthful-sounding Magdalene. Led by the light-toned but able Kothner of Hans-Joachim Ketelsen, the Mastersingers are a sturdy lot, and René Pape's Night Watchman marks him for even greater challenges. EMI's program booklet is excellent. *G.J.*

Collection

GUY KLUCEVSEK
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JOHN MARKS JMR4 (53 min)
Performance: Wit and grit
Recording: Excellent

There are, to my knowledge, only two avant-garde art-music accordionists in the world, both vastly skilled and extremely droll performers with huge repertoires and a willingness to try just about anything. I know because I wrote a piece for one of them, William Schimmel, and I was amused and delighted by this new recording by the other, Guy Klucevsek.

There are a lot of tributes here. Most of the music is the performer's own, including the title piece, a tribute to Bela Bartok entitled *Three Microids* ("Eleven Large Lobsters Loose in the Lobby" is one of them), a tribute to Astor Piazzola, and two other works based on world music of one sort or another. Outside contributions include John Zorn's wacky tribute to Road Runner cartoons (don't ask), William Duckworth's *Slow Dancing in Yugoslavia*, and Fred Frith's wonderfully musical and hilarious *Disinformation Polka*, complete with yips from the performer. These all have the wit and grit of live performances, and, not surprisingly, that is essentially what they are. Klucevsek plays the freebase accordion, an instrument with notes instead of preset chords in the left hand; it is a difficult instrument here played to a fare-thee-well. This is the freebase fantastic, a funny and original album by an unusual artist. *E.S.*

(More reviews on page 154)

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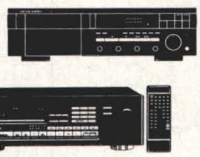

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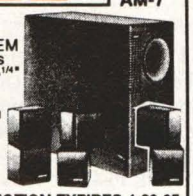

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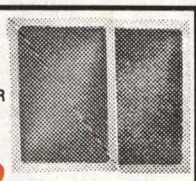

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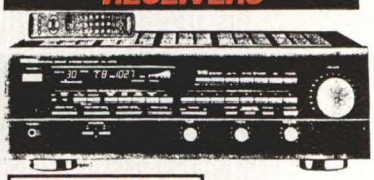

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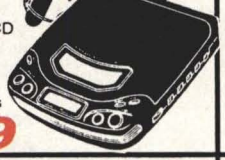

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February

QUICK FIXES

HAYDN: Symphonies No. 94 ("Surprise"), No. 98, and No. 104 ("London")
Philharmonia Orchestra, Slatkin
RCA 62549 (79 min)
Leonard Slatkin and RCA are recording all twelve of the symphonies that Haydn wrote for his two London visits, and they are off to a good start with a solid Vol. 1. This is "Papa Haydn" Haydn performed by a vigorous American conductor and top English players of traditional (nineteenth-century-style) instruments. Slatkin stresses both the vigor and the poignancy of this music. He doesn't really tell us anything we didn't already know, but his retelling has clarity, humor, and strong feelings, all captured in a topflight modern recording. *E.S.*

MENDELSSOHN: Violin Concertos
Takezawa; Bamberg Symphony, Flor
RCA VICTOR 62512 (53 min)
Kyoko Takezawa's playing is, as always, stylish and tasteful in both the E Minor and the D Minor concertos, the well-credentialed Mendelssohnian Claus Peter Flor is an exceptionally sympathetic collaborator, and the recorded sound is downright luscious. A highly enjoyable presentation by any measure. *R.F.*

RACHMANINOFF: Symphony No. 2; Scherzo in D Minor; Vocalise
St. Petersburg Philharmonic, Jansons
EMI 55140 (67 min)
In terms of sonic richness and brilliance, this recording is a joy, but others are clearly more fetching interpretively. I admire the conductor's control and the (mostly) superb playing in the Second Symphony but find little to suggest a deeper involvement. Nothing very special in the *Vocalise*, either, though the scherzo by the thirteen-year-old Rachmaninoff is set forth with a straightforward charm that makes it more than agreeable. *R.F.*

TCHAIKOVSKY: The Children's Album; Melodrama from "The Snow Maiden"; Serenade for Strings
Moscow Virtuosi, Spivakov
RCA VICTOR 61964 (60 min)
Vladimir Spivakov and his Moscow Virtuosi, augmented by some winds and percussion, give us a CD of easy-listening Tchaikovsky. The orchestrations of the *Children's Album* pieces range from the innocuously pleasant to the excessively cute—give me the piano originals! The brief excerpt from *The Snow Maiden* makes a wistful interlude before the lovely Serenade, Op. 48, which gets a crisp, well-recorded, but small-scaled performance (the composer intended it for a larger body of strings). *D.H.*

TORKE: Four Proverbs
Bott; Argo Band, Torke
Monday; Music on the Floor; Tuesday
London Sinfonietta, Zagrosek
ARGO 443 528 (60 min)
Michael Torke's fresh (youthful and a bit cheeky) chamber-orchestra music suggests Stravinsky reborn as a serious and thoughtful minimalist. *Four Proverbs* is a sweet, almost folksy setting of words from the Bible that seem almost intentionally lost in the shuffle. *Monday*, *Tuesday*, and *Music on the Floor* (which gives its title to the album) are full of cheerful repetition and rhythmic guile. Neat performances by vocalist Catherine Bott and a studio band under the composer as well as the London Sinfonietta under Lothar Zagrosek. *E.S.*

WAGNER FOR ORCHESTRA
Cincinnati Symphony, Lopez-Cobos
TELARC 80379 (77 min)
At his best, as in the *Faust* and *Tannhäuser* overtures, Jésus Lopez-Cobos brings some very telling touches to this generously filled CD, which also includes the overtures to *Rienzi* and *The Flying Dutchman*, the *Meistersinger* prelude, and the Prelude and *Liebestod* from *Tristan und Isolde*. In general it is the lushly Romantic melodic lines that stand out in all of these readings. The *Faust* Overture with its ebb and flow comes off best, and the *Tannhäuser* Pilgrims' Hymn is splendidly sonorous and sumptuously recorded. *D.H.*

RITUAL: LE MYSTÈRE DES VOIX BULGARES
Bulgarian State Television Female Vocal Choir
ELEKTRA/NONESUCH 79349 (48 min)
Back by popular demand, that famous Bulgarian choir sings encores of native ethnic melodies, Sephardic tunes, and other folk songs that sometimes suggest the now-popular religious-chant recordings and sometimes evoke exotic Eastern regions. The voices are astringent and powerful, and instrumental interludes prevent the program from becoming monotonous. *William Livingstone*

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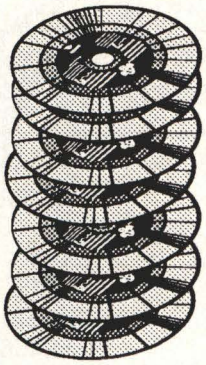

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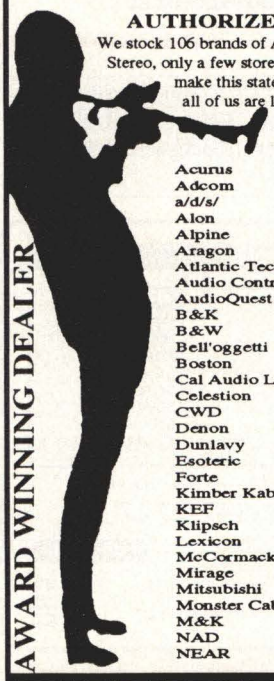

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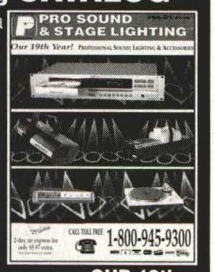

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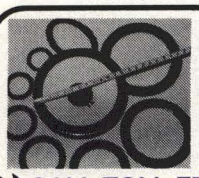

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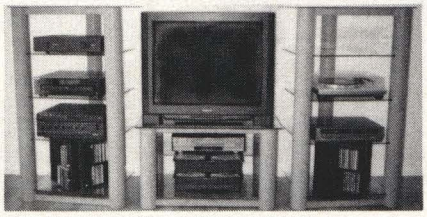

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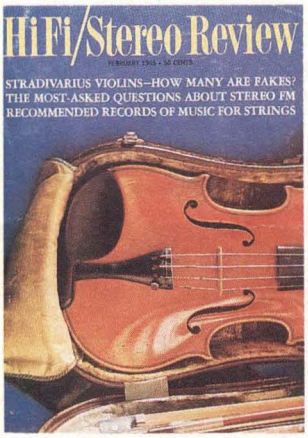
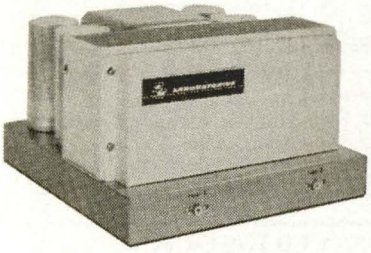


30 Years Ago

In the February 1965 issue, composer Igor Stravinsky compared recent recordings of his *The Rite of Spring*. His favorite: a French import conducted by Pierre Boulez ("Excellent, but not quite as good as I had hoped"). His least favorite: a Deutsche Grammophon LP conducted by Herbert von Karajan ("Generally odd . . . there are no regions here for Germanic soul-searching").

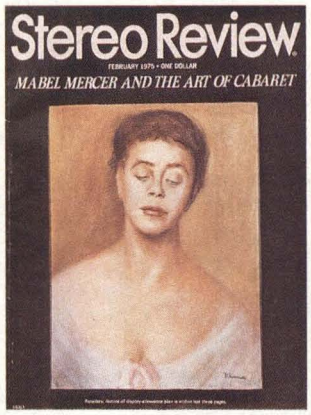
New products this month included CM Laboratory's CC-1 transistorized control center (preamplifier) and 35D 70-watt power amplifier; the James B. Lansing transistorized SG520



CM Labs' CC-1 preamp, 1965

Graphic Controller, a preamp with slider controls and distortion under 0.15 percent; the Scott LK-72B 80-watt amplifier kit ($150); and Sonotone's Sonomaster bookshelf speaker system, which could handle 40 watts of average input. In test reports, Julian Hirsch examined the Leak Sandwich speaker system, acoustically damped to suppress unwanted resonance ($190), and Sony's Sterecorder 600, a $450 portable four-head tape recorder that he felt was "close enough to professional performance standards to make it suitable for the most discriminating amateur."

Diva Fever: In Best of the Month, George Jellinek hailed an Angel version of *Carmen* starring Maria Callas as "in a word, sensational . . . the most convincing and most exciting *Carmen* ever recorded."



20 Years Ago

Winners of STEREO REVIEW's Record of the Year Awards included Ry Cooder's "Paradise and Lunch," Alica de Larrocha's "Mostly Mozart," Keith Jarrett's "Solo-Concerts Bremen/Lausanne," Billy Joel's "Piano Man," and the Tokyo String Quartet's disc of Haydn's Opus 50 "Prussian" Quartets. The editors also honored legendary cabaret singer Mabel Mercer (1900-1984) "for her outstanding contributions to the quality of American musical life."

Among the new products previewed this month were

Sony's TC-756, 1975

Radford's HD 250 integrated amplifier, whose high-level inputs claimed a response out to 32,000 Hz ($650), Sansui's QRX-7001 four-channel receiver, which could decode all the current quad formats, and Soundcraftsmen's SC-7 speaker system. Julian Hirsch tested Sherwood's S-7110 receiver, Ortofon's VMS 20E phono cartridge, the Technics SL-1300 automatic turntable, and Sony's TC-756 tape deck, which he said "set new records for performance of home tape decks."

In Best of the Month, Richard Freed raved about Henryk Szeryng's recording of the Brahms Violin Concerto with Bernard Haitink on Philips, and Peter Reilly compared Billy Joel's second album, "Streetlife Serenade," to the works of novelist Nathanael West. In other reviews, Eric Salzman recommended a version of Schoenberg's *Moses und Aron* conducted by Michael Gielen, calling the music "important, unlovable, but often moving." And Noel Coppage, pondering "Journey" by ex-Zombie vocalist Colin Blunstone, observed that "when there's a demand for albums that have nothing whatever to do with human feelings, there'll be a mad scramble for this one."

10 Years Ago

Our eighteenth annual Record of the Year Awards included some of the decade's biggest-selling LP's as winners—Bruce Springsteen's "Born in the U.S.A.," Tina Turner's "Private Dancer," and "Purple Rain" by Prince. The issue's cover story was a profile of violinist Isaac Stern, the recipient of SR's 1985 Mabel Mercer Award. Sign of the times: a special CD award, to a Mahler Ninth conducted by Herbert von Karajan on DG, as well as nods to long-form videos by David Bowie and Devo.

Another sign of the times: Julian Hirsch examined the $1,200 Pioneer CLD-900, the world's first combi-player for both CD's and laserdiscs, which he called "one of the most versatile and technically sophisticated pieces of home electronic entertainment equipment we have seen."

—*Steve Simels*

Pioneer's CLD-900, 1985

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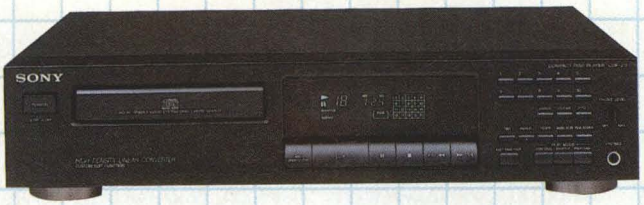

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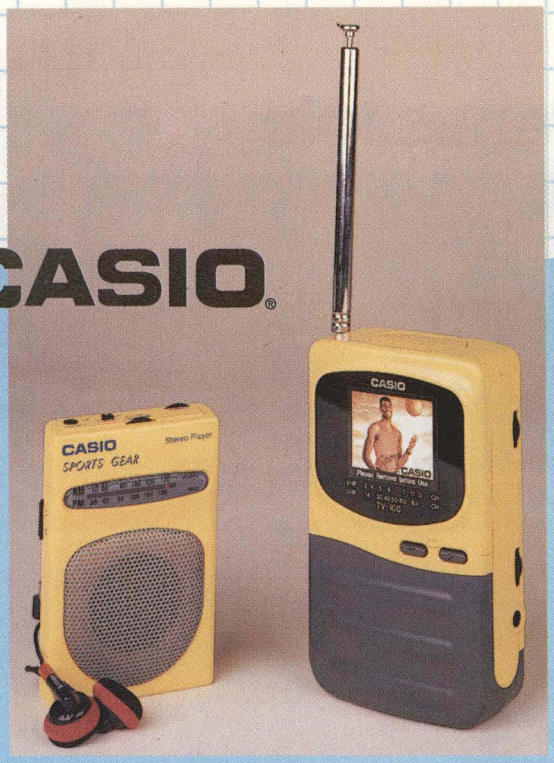

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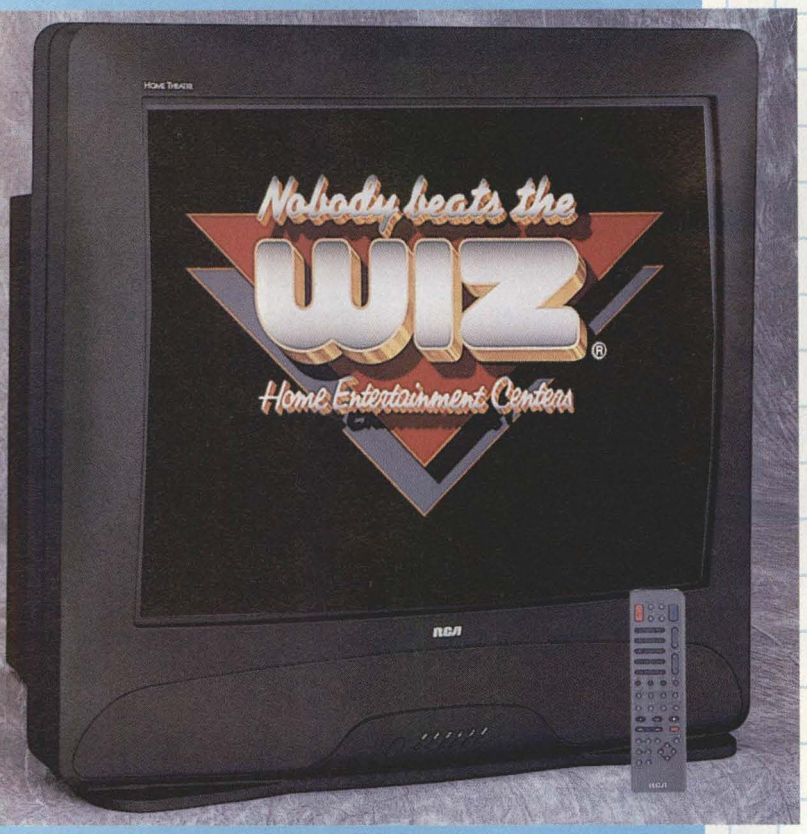

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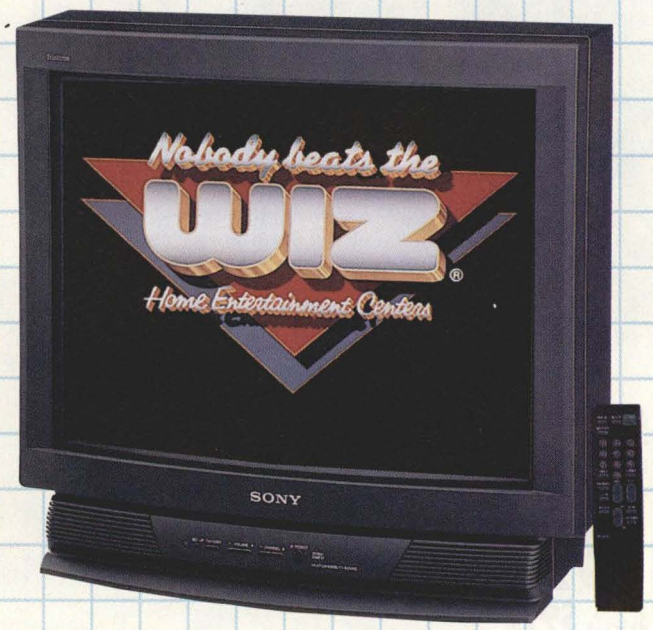

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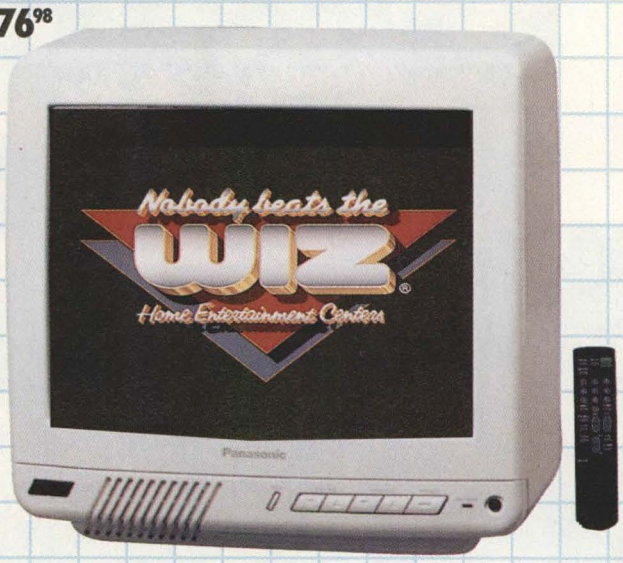

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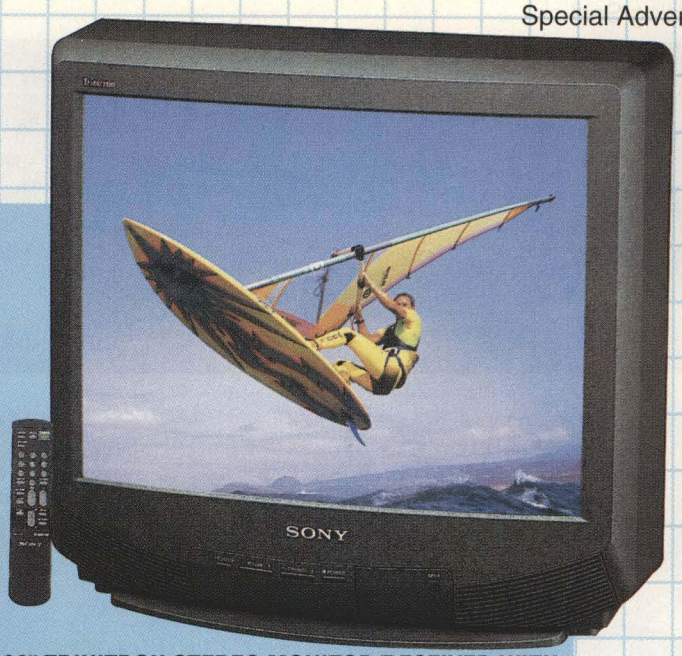

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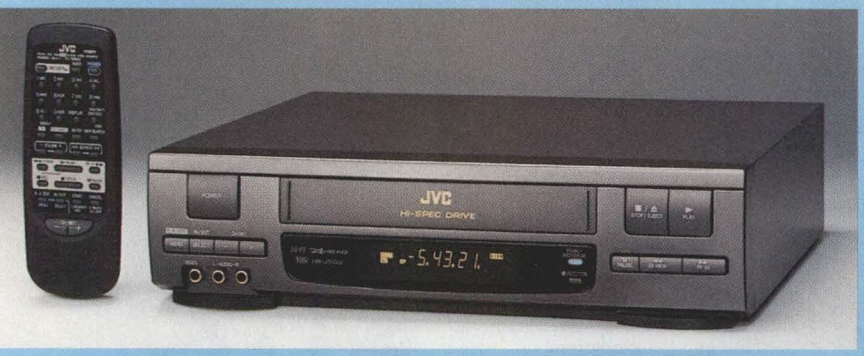

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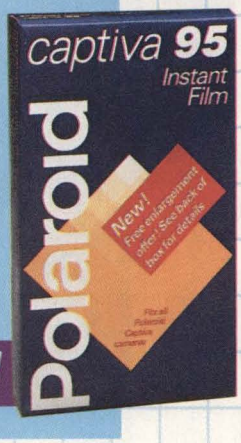

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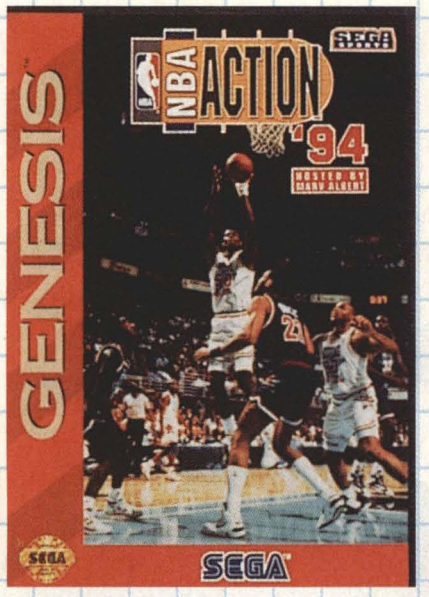

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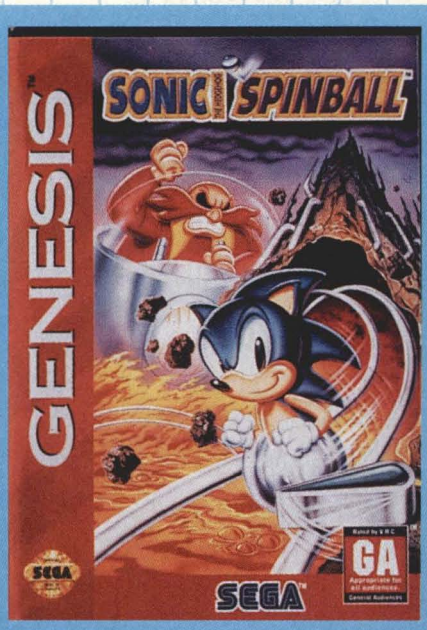

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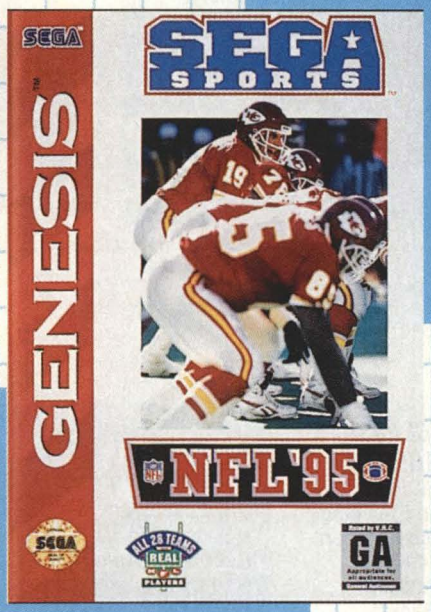

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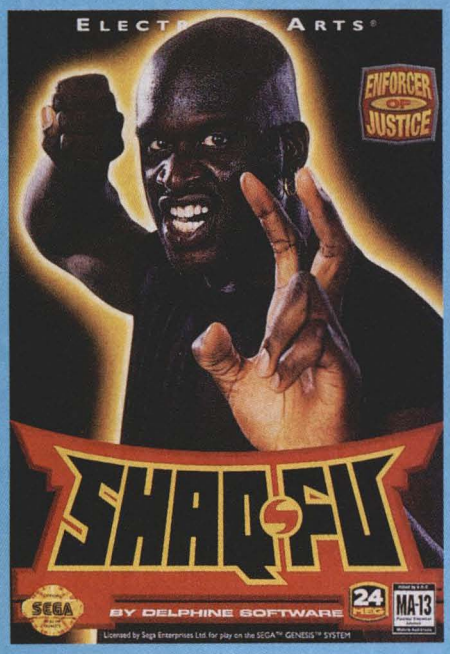

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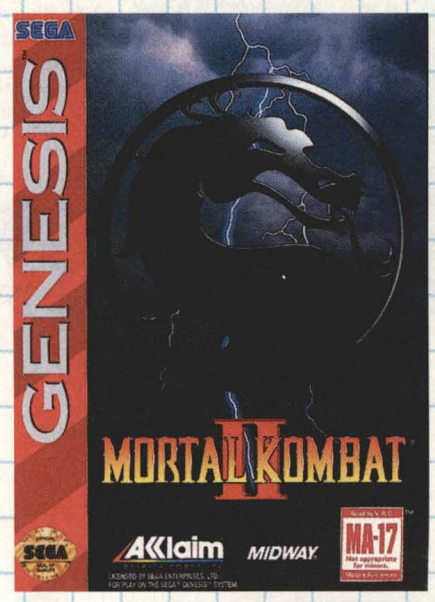

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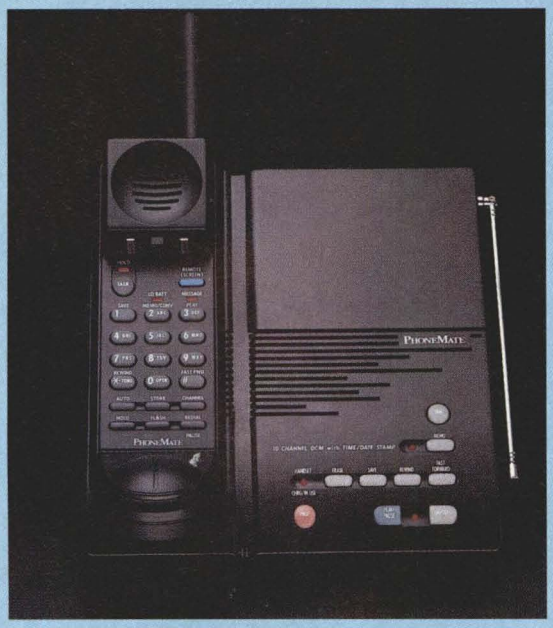

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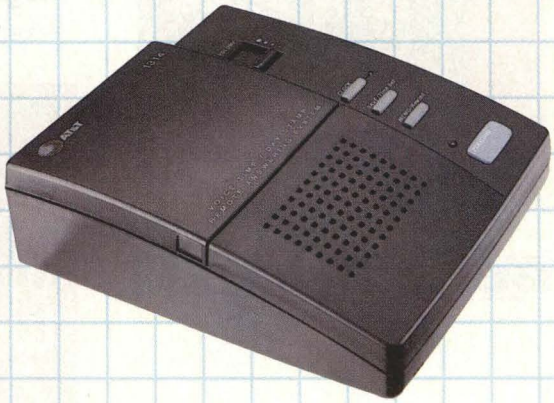

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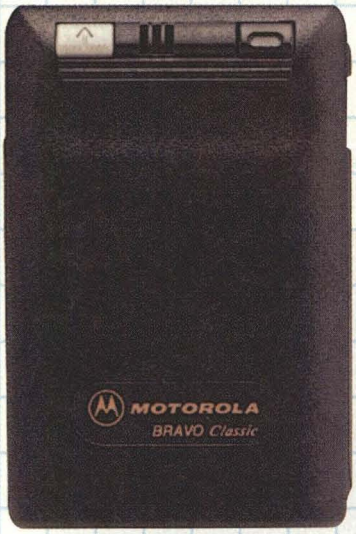

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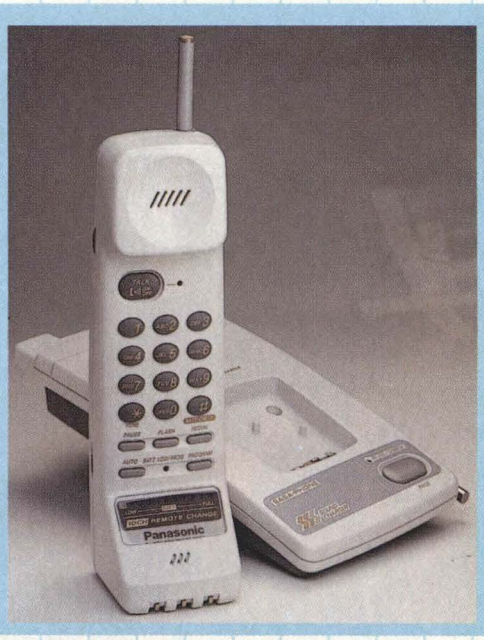

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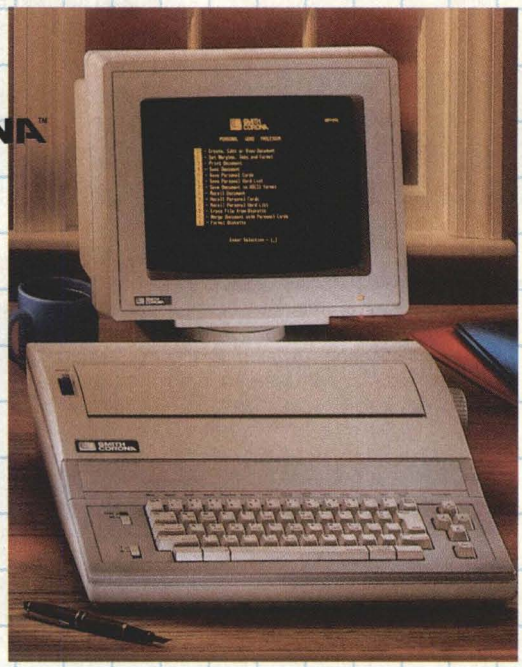

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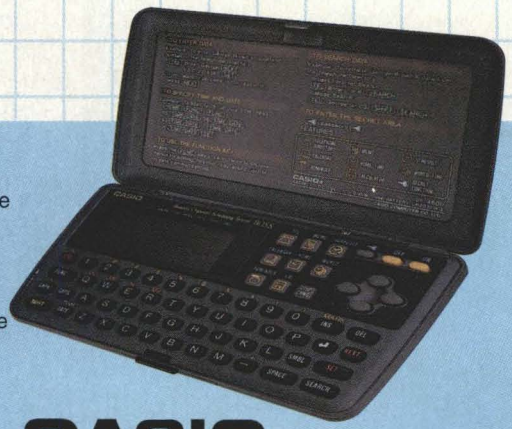

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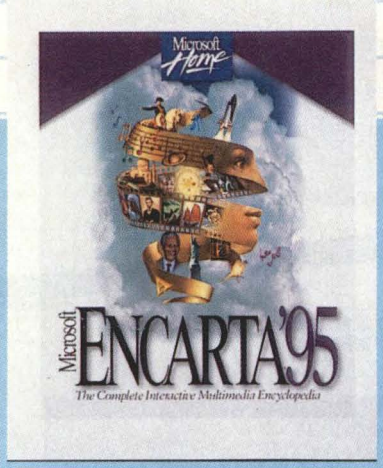

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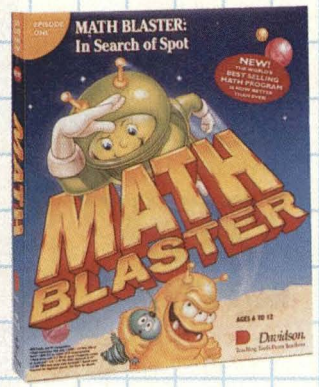

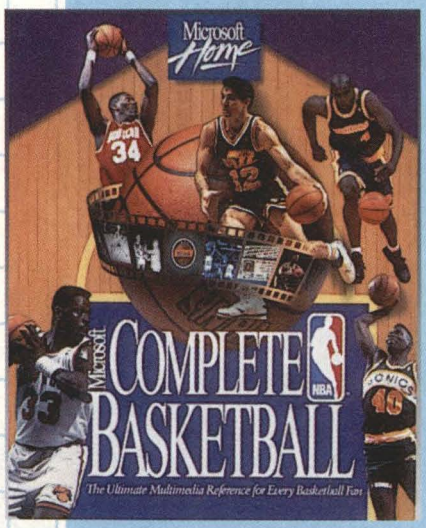

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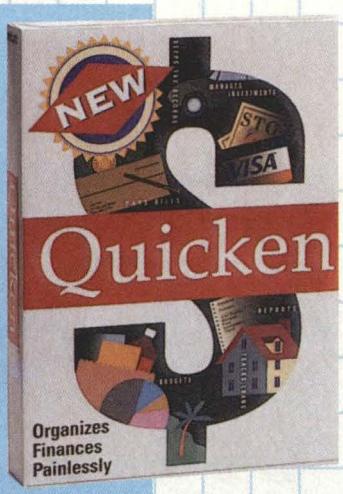

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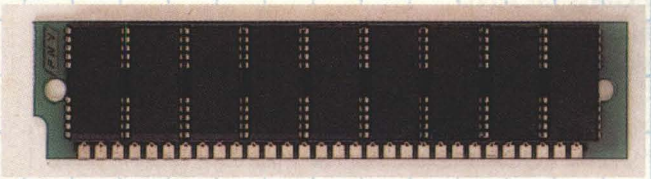

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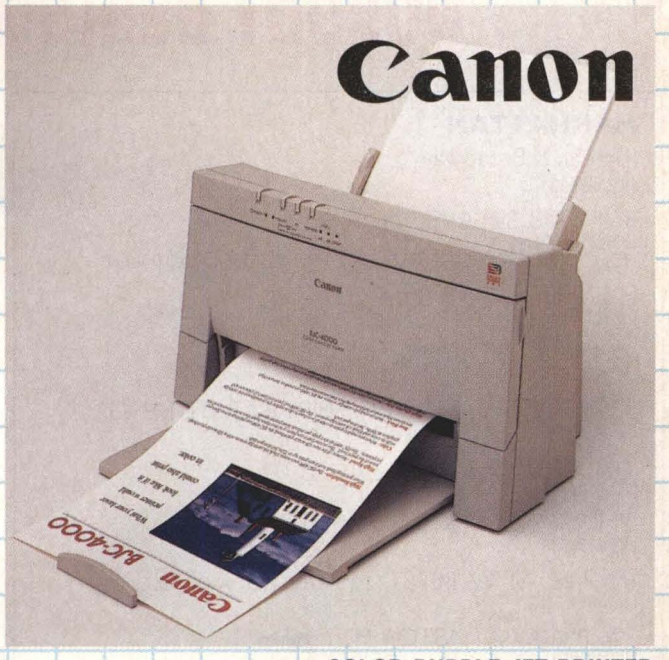

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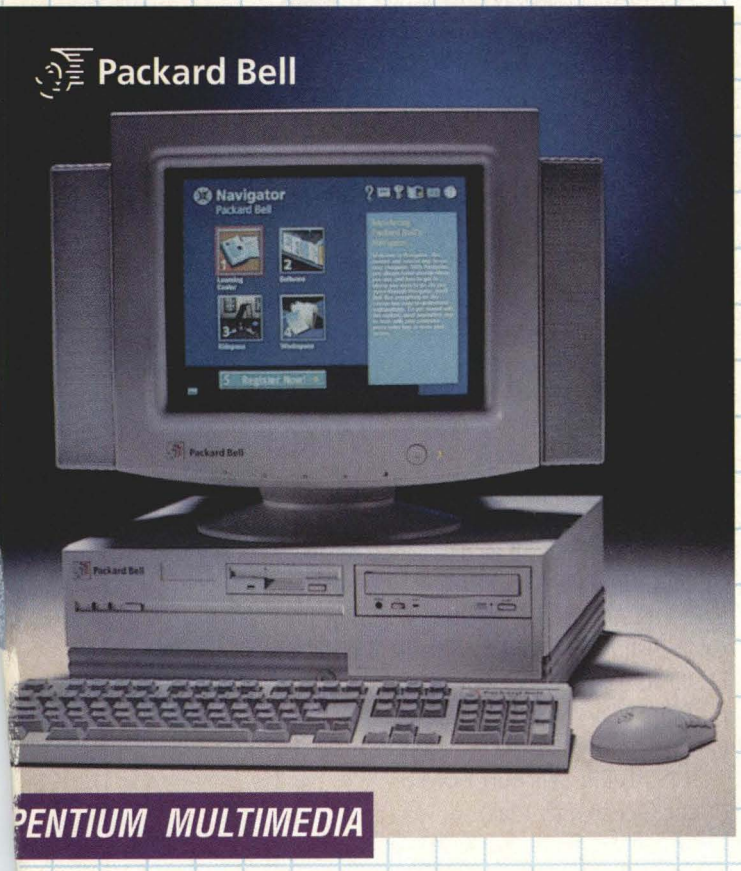

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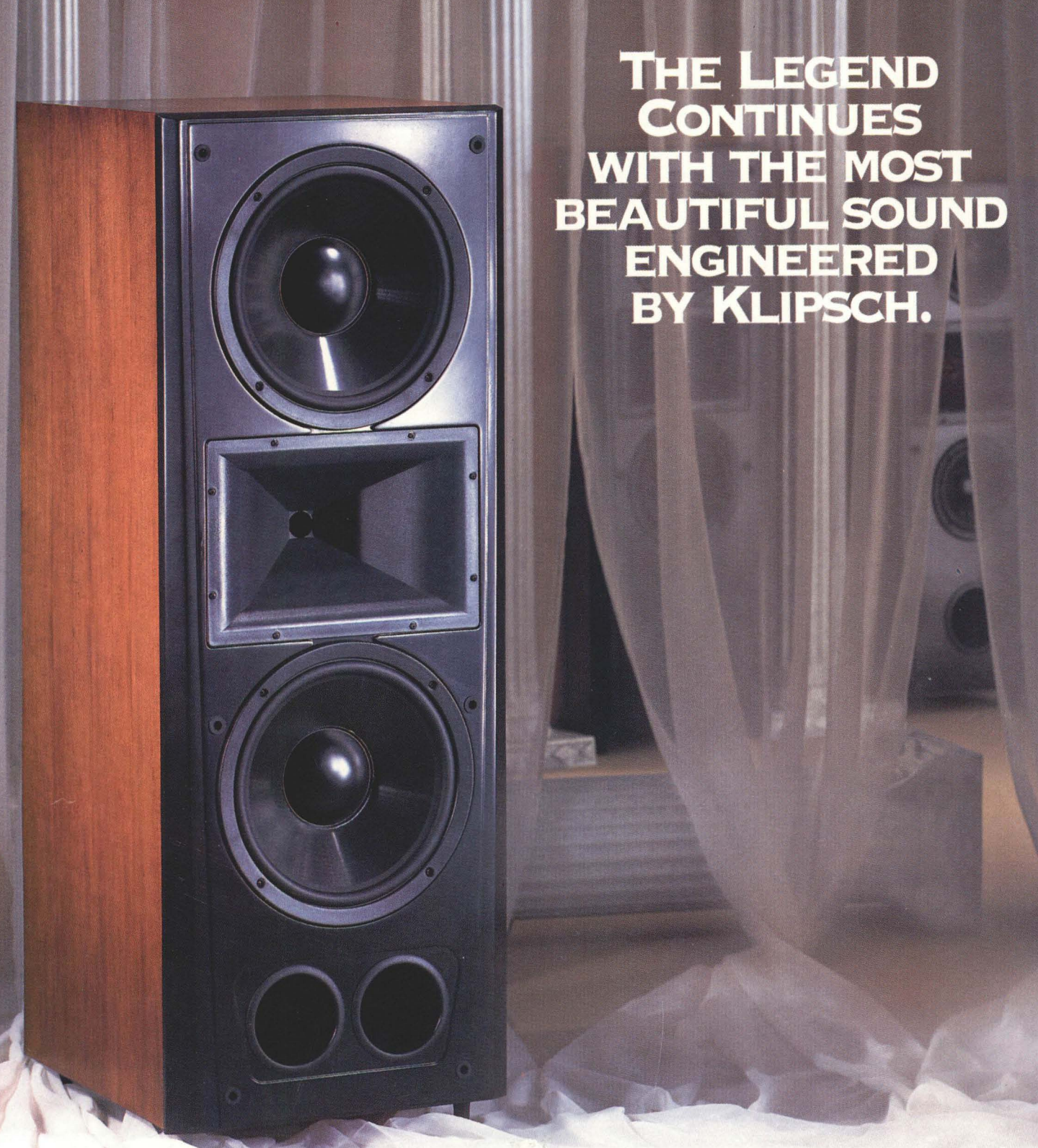

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